

THE CIRCUS HISTORICAL SOCIETY

Bandwagon

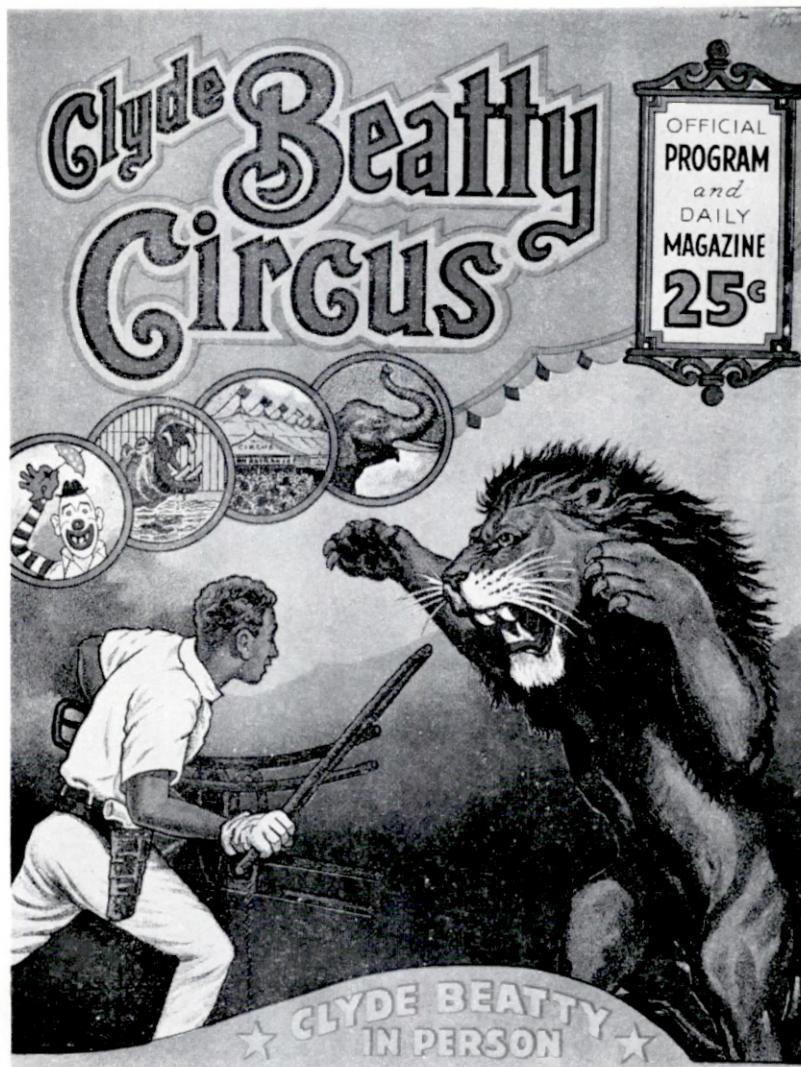
MARCH
APRIL
1960

VOLUME 4
NUMBER 2



Roland
Butler
D.

1960
CIRCUS OF THE YEAR
CLYDE BEATTY - COLE BROS. CIRCUS



PUBLICATION MILESTONE

It has been the aim of the Editor and the President to continually strive to upgrade the overall quality of the *BANDWAGON*. Over the past 26 months we have made some great strides by publishing extensive and truly informative as well as authentic circus history. A greater number of illustrations have appeared.

The four color cover on this issue represents a big step forward. The Roland Butler art work was loaned to us by Floyd King of the Clyde Beatty & Cole Bros. Circus. You will recognize it as the program cover of the Beatty show in 1957 and 1958. The original design appears in the adjoining cut. Future outstanding covers are also planned.

You may look forward to a very fine article in the May-June issue. Joe Bradbury has completed extensive research on the Campbell Bailey and Hutchinson Circus of the early 1920s. This article is as extensive as Joe's great Coop & Lent's story, and will appear in the next issue.

We would like to begin a department

of questions and answers that would appear in each issue. Many of our newer members have been inquiring about details of shows of the past. Some of the questions have been most interesting. If you wish to have a question answered send it in to the Editor.

The CHS is growing and your magazine will continue to grow with it.

FRITZ DILLENBERG ILL

Our active CHS representative in Berlin, Germany, Fritz Dillenberg, has been seriously ill recently. However, he is now recovering and getting back on his feet. Many members have corresponded with Fritz and he may have been a little delayed in answering his mail.

President Pfenning had the pleasure of spending three days with Mr. Dillenberg in September of 1959. At this time Fred examined the extensive Circus Museum (collection) owned by Mr. Dillenberg.

THE 1960 CHS CONVENTION

As has been our policy during the present administration the dates and place of the national CHS convention are being announced early in the spring to allow members to plan their vacations well in advance.

This year we will meet in South Bend, Indiana, on August 11, 12 and 13th. Headquarters will be the Oliver Hotel. The Convention committee consists of Otto Haussman, Otto Scheiman and John Vogelsang. They have already gone to work; arrangements have been made with the Oliver Hotel.

The final day of the convention will be spent with our Circus of the Year—CLYDE BEATTY & COLE BROS.—showing in South Bend on Saturday, August 13th.

South Bend is located near the national turnpike and is easily accessible from East or West and is very near the center of our concentration of membership. It is not too far from Peru and members who have not visited that city may wish to make a side trip at the time of the national gathering.

Your officers are highly pleased to have been successful in completing these arrangements in location and with the Beatty show. With our membership closely approaching the 500 mark it is expected that the 1960 convention will surely be by far the largest in our 21 year history.

Make your plans to be on hand now, a number of exciting program features will be announced in future issues of the *BANDWAGON*.

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TROUPING IN THE EARLY DAYS

By Dr. E. J. Bateman

I have in my possession a little book, privately printed in 1885, which tells in simple narrative form the story of the professional life of John H. Glenroy. Glenroy was not born to the circus, but followed the red wagons for forty-two years, beginning at the age of seven. He became the greatest bareback rider of his day, early discarding the pad. He was the first to do a backward somersault on the bare back of a galloping horse, ante-dating Levi J. North in this regard. He was a close observer and a careful reporter. His little book is rich in man-in-the-ring observation of the manners and customs and even the epidemic diseases of the America of his day.

With the thought that many members of the CHS may not be familiar with his name or the events of his life, I have abstracted some of the more interesting trials, tribulations and triumphs from the book and here present them to readers of The Bandwagon.

Glenroy was born in Washington, D. C. in 1828. His parents died when he was very small and he was taken to Baltimore by an aunt who for reasons not stated was glad to turn him over as an apprentice to George J. Cadwallader, who was a noted rider then employed on the circus owned by Joseph D. Palmer. Cadwallader had seen the seven-year old boy performing some self-taught tumbling feats in the street. This association was for twelve years and was amicable throughout.

Glenroy states that with his chief he rode from Baltimore to York, Pa. in the canvas wagon. He had his first riding lesson the day after arriving in York,

riding around the ring standing on Cadwallader's shoulders. This, plus many lessons, occupied the rest of the season of 1835.

In March of 1836 he made his first appearance in the ring alone, doing a simple riding act. At a little more than eight years of age he added a backward somersault to the act. He learned to do this in a barn near Washington, Pa. with his teacher standing by with a buggy whip for encouragement. He succeeded at the second attempt. A little later he had his first of many injuries. Falling from his horse, he struck his head on the ring curb and was unconscious for an hour. Late that fall he rode bare-back for the first time. All this at the ripe old age of eight. No we never see that kind of riders any more.

The next year the circus went to Cuba and remained there for two years. While there every member of the circus company contracted yellow fever, but fortunately all recovered. Also the circus owner and a ship captain plotted to kidnap the boy and take him back to the States to exploit him for their own profit and freeze out Cadwallader. The plot was foiled, but Cadwallader was cheated out of a year's salary and the two returned to Norfolk where they joined Bacon and Derius's Circus whose roster listed John Robinson as a four-horse rider and also James Robinson. The show went bankrupt in a few weeks. Cadwallader had received no salary, but had been smart enough to loan a little money to the management, somehow getting for security a mortgage on all the stock and equipment. When it was about to fold,

he foreclosed and sold the whole outfit to Welch and Bartlett.

With Welch and Bartlett, teacher and pupil played the winter of 1839 and 1840 in New York in a board-sided and canvas topped enclosure. In the spring the show took to the roads.

Two items of historical interest appear in Glenroy's account of the tour of 1840. At Sands Lake, N. Y. he mentions the death by drowning of the bandwagon driver. The point here is that Stowe's Snake bandwagon, brought out in 1850, is frequently cited as the first circus bandwagon ever built. The other item is that the opening number on the program, not developed until late in the season, was called the "Sons Of Freedom," and was a "Grand Equestrian Turnout Of Thirty People." Evidently the opening Spec was beginning to develop.

Next came three years mostly played in theaters, with a trip to Dutch Guiana and the West Indies thrown in. On the latter trip, man-eating mosquitos were a serious problem. During the theatrical interlude he mentions as fellow performers Richard Risley and son, Levi North, and an English clown named John Wills who played a trumpet while standing on his head on a pole twenty feet high. He also mentions a twenty piece band during a five week Boston engagement.

In 1844, mentor and pupil took to the red wagons again. He again mentions a band wagon, drawn by eight to ten horses, still six years before Stowe. It was so cold in Ithaca, N. Y. on July 4 that all the men wore overcoats. Next came another season in South America and the West Indies. In the account of

this trip he speaks of doing the first back somersault ever done on the back of a galloping horse. He had already told "of adding this to the act" ten years before, but perhaps that was before he had discarded the pad. He said that the manager was so over-joyed at this that he rewarded him with a princely present of five dollars. Later he did four in succession and was rewarded with twenty-five dollars.

On New Years Day in 1847, he suffered a severe injury to one forearm and hand by the accidental discharge of a musket in the hands of a participant in a war spectacle. This by the way is the first use of the term "Spectacle" in the book. The hand was permanently crippled, but by summer he was on the road again. He became so ill during the season that he had to give up his work and return to Philadelphia. From his description the illness was probably malaria. He was recovered by March of 1848, and opened with Dan Rice at St. Louis on May 25. The show traveled by steamboat all that season, landing to put up their tents and give their performance. They played up and down the Mississippi and finally spent a month in New Orleans. A cholera epidemic chased them out of there and they spent the last two months of the year playing the bayou towns.

While in New Orleans Glenroy writes that he first heard the cry of "Hey Rube!" I can do no better than to quote his exact words in describing the event. "Thomas Osborne was a member of our company, and one evening during our stay he went with others to a dance-house and got into trouble and was knocked to the ground with a slung-shot. On being knocked down he shouted out 'Hey Rube!' to one of the other members of the company and every member of the circus who was in the hall immediately went to his assistance and from that time forth the cry of "Hey Rube!" was a rallying signal among circus men when in trouble."

Rice's circus stayed in St. Louis the early months of 1849 and then went up the Ohio and opened the season in Pittsburgh in April. They then took to the roads and ended a long season in Baltimore in October. During the Baltimore engagement Glenroy suffered another severe accident. He was riding the leading pony in a race around what must have been the predecessor of the hippodrome track when the animal fell and five other ponies and their riders piled up over him. He suffered numerous bruises and was unconscious for twenty minutes. At the end of that time he was back in the ring, bowing to the audience and assuring them that he was not hurt in the least. Some of us would be in the hospital yet.

At this point in his narrative, Glenroy drops back to continue his account of further happenings during the season of 1847. He says that by spring of 1847 Welch and Sands had dissolved partnership and Welch had sent out two circuses. One played the eastern States and Canada and the other west of the Alleghenies. Glenroy was riding in the eastern company. While playing in Montreal, a messenger arrived from the western com-

pany asking that a rider be transferred to the other show. Think of that—"a messenger arrived," all you to whom the telegraph and telephone are as though they had always been. Glenroy volunteered to go and his diary of the trip from Montreal to Akron, Ohio reads like the account of a Crusader's trip from Paris to the Holy Land—well, almost. He went by boat—type not stated—up the St. Lawrence and the canal to Oswego, N. Y., and then down Lake Ontario to Rochester. Then came a probably uncomfortable train ride on a primitive railroad to Buffalo where he gathered up a pony mare and her colt belonging to Levi J. North. He went on by Lake boat to Cleveland and by canal boat to Akron. Verily, the airplane and the fast train offer an improvement in transportation. He adds the interesting note that he met the canal boat captain four years later as advance agent for Dan Rice's circus and that the ex-captain spent the rest of his life in that sort of occupation and was long known as one of the best in the business. Could conversations with the nineteen-year old bare-back rider on the long, slow canal boat journey have caused the change of occupation?

In 1850, twenty-two years old and now out of his apprenticeship, Glenroy started out with a circus owned by William Stone. Six weeks later, none of the company having been paid a cent of salary, they brought legal action and succeeded in having the show seized and sold, thus getting a good part of what was due them. After this Glenroy worked a series of short engagements and rejoined Dan Rice in August.

The next two seasons were spent with Rice on the rivers. On one occasion Spaulding and Rogers' pitched their tents along side Rice's in New Orleans. They left after two days. Rice got all the business and stayed all winter. The next Spring the crew of Spaulding and Rogers Floating Palace moved channel buoys in front of Rice's boat in hope of running it aground. But things did not look just right to Rice's pilot and he got the leads going and found the right channel and they went merrily on their way. Verily, even in those days, competition was the life of something or other.

Glenroy now parted with Rice over his refusal to continue riding in the street parade, ante-dating similar refusals by later temperamental stars by fifty years.

In 1853 he was back in Cuba and rode three months in a show owned by a man named Whitlock. This character paid no salaries all that time and decamped with \$12,000, leaving the company stranded and broke. Glenroy then signed on with an Italian circus then playing Cuba and remained with them for eighteen months, finally leaving because of a salary dispute. (More temperament?). He then became a partner in two different circuses, touring Cuba until 1857, as he says with some small profit. These shows must have been very small, even by the standards of that day. He mentions that because of the intense heat they had no top for their tent and the customers brought their own seats. They apparently advertised little if at all and stayed in each town

as long as patronage continued. The company slept in net-covered hammocks and traveled by hired carts, sometimes drawn by oxen.

In 1858 he became so ill in Cuba that he had to leave, and arrived back in St. Louis weighing only 85 pounds. (Typhus?) Ten weeks later he was well and weighed 125 pounds. In June of 1859 he accepted an offer to perform on a show that was to open in Indianapolis. When he arrived there he found the show in the hands of the sheriff. By July everything was straightened out and they took to the road, but not for long, as the show was soon bankrupt again. Then came six weeks work with Jerry Maybee and a winter as a gymnastics instructor in Indianapolis.

In July 1860 he started out with George DeHaven who went broke in two weeks, took in a partner with some money, and stayed out until October when mounting debts caught up with him again and closed the show for good. For three months work as the star rider of the show, Glenroy received only title to the ring horse he rode and he had to gallop the animal through a rain storm to escape the sheriff. He sold the horse and was reduced to working as a bartender for six weeks and then joined up with DeHaven again for a weekly show at Freeport, Illinois for board, lodging, laundry, and one clear benefit during the engagement. He wryly states that these were better terms than working for a larger salary and not getting it.

Work was a little scarce in 1861. He spent six weeks with Richard Sands, a little longer with Robinson and Lake, and six more weeks with the Kincaid Family Show. He spent the first three months of 1862 with P. H. Seamons in an indoor show. He was frequently called up for Army service, but invariably rejected because of the deformity of his arm suffered many years before.

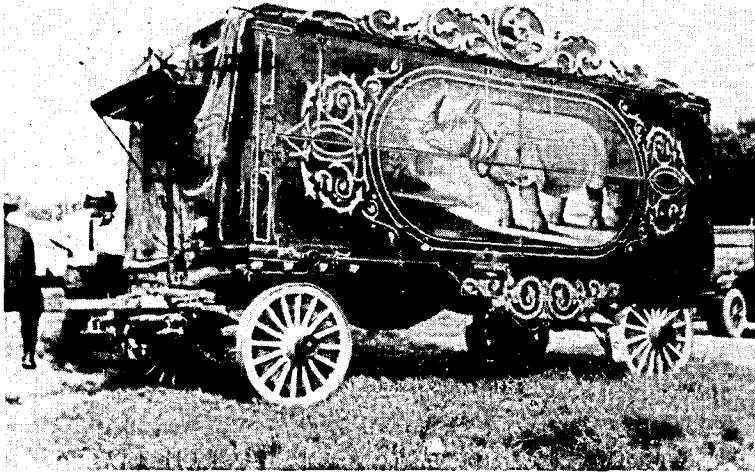
He spent the rest of 1862 and 1863 with Thayer and Noyes, sitting out part of the first season because of another injury to his hand. He worked next with Robinson and Howes, which became Norton and Howes when Robinson sold his interest to Norton. This outfit finally arrived in Nashville Tennessee just in time to find itself smack in the middle of the Battle of Nashville. General Thomas immediately requisitioned all the circus horses and only gave them back on the intervention of President Lincoln. Our beloved Lincoln must have been a true lover of the circus as the need for remounts at that time was urgent.

Glenroy joined the circus of Frank Howes in 1865. The season was bad—bad weather, poor business, and constant trouble with soldiers and townsmen. This culminated in a pitched battle at Warrenton, Missouri. The circus people drew their wagons into a circle and defended themselves against gunfire until dawn, when peace was declared. They gladly left the town unmolested. The shooting must have been atrociously bad, as Glenroy reports that no one was hit.

Financial woes came again at the end of the season. When the show broke up the management owed Glenroy \$450 in back salary. All he got was his fare paid

(Continued on Page 14)

Bill Woodcock's Circus Album



This photo was taken around 1920 on the Ringling Bros. and Barnum & Bailey Circus. The Ringling Barnum dens of that era were beautifully painted and gold-leafed. This cage carried the male Indian "Armored" Rhinoceros named Bill.

The Barnum show first exhibited Bill around 1907 and he died at Fort Worth, Texas during the 1926 season.

KELLY MILLER

Kelly Hans Miller, 46, former co-owner of the Al G. Kelly & Miller Bros. Circus, died in Hugo, Oklahoma, February 20. Funeral services in Hugo on February 23. He is survived by his widow, Dale; a daughter Mrs. Robert (Karen Kay) Murray; his father Ober O.; and a brother Dores R. Miller.

Kelly Miller, who was little known by the public, choosing to remain almost anonymous on the show, had joined his father and brother in founding the present Kelly-Miller show in 1937. Prior to that he had been with his father's dog and pony show out of Smith Center, Kansas.

It was Kelly Miller who designed and built most of the specialized motorized circus equipment for which the show has been famous. Among his inventions are the Miller-Sanguin canvas spool truck; a semi-trailer for transporting the giraffe; and a mobile maintenance unit that made possible re-building a truck on the lot.

Kelly had retired from active participation in the circus in 1958, having sold his interest to his brother Dores. He was an active Mason, being a member of the Consistory and the Shrine.

It was my pleasure to have known Kelly Miller. He was always glad to see me, and to exchange a few words with me. I will miss him.

R.C.K.

GOOD-BY, FELIX, AND THANKS

Humor—which no wise man has ever tried to define in any conclusive manner—is usually created in one of two ways: Either the humorist makes fun of someone or something else, or he makes fun of himself. Felix Adler, who died this week in New York, was one of the latter sort. He didn't start out to be a clown; he started as a circus acrobat. But whether from lack of seasoning (he was 9 at the time) or lack of talent, he fell all over himself and thus began a great career. For people laughed at his unpremeditated antics and, in his words, "I turned clown and scored a howling success."

During 50 years with Ringling Bros. and Barnum & Bailey he became known as the King of Clowns. There must be millions of us older ones who remember seeing him as kids, with a flashing red bulb where his nose should be, and generally a little pig trailing along, hopping on its hind legs and doing tricks. Like so many great human beings, Adler was devoted to his animals as individuals; when they outgrew their usefulness he carefully found them good homes along the right of way, and inquired for them by name on future visits.

Adler was not of the Pagliacci persuasion; under the grease-paint smile was a genuine smile, for he was a happy

man, and so, he said, are most circus clowns. "I have never seen a clown suffering from a broken heart," he said, adding, "I've seen a lot of them broke, though."

That the death of Felix Adler should receive more impressive notice in most of the country's newspapers than the passing of many a dignitary of politics or industry is not at all remarkable. For he stood at the top of a profession that has, through the years, made a tremendous contribution to the nation's well-being, and it is time that its value was recognized. We think it quite possible that in the years just ahead the fate of the world may depend, not so much upon the earnest pontificating of the striped pants brigade, but upon the ability of people to relax, now and then, and enjoy the spiritual tonic of a good belly-laugh. Adler's talents as a dispenser of that tonic will be sorely missed.

—Chicago Sun-Times, 2/5/60

THE CIRCUS IN INDIANA

(Compiled by F. C. Fisher, Chalmer Condon and George L. Chindahl)

Editor's Note: Re-printed from Aug. 1956 Bandwagon by request.

CIRCUS QUARTERS

AMBIA	Boughton
ANDERSON	Ketrow
BLOOMINGTON	Gentry
BRAZIL	Admire
CICERO	John A. Harris
CONNERSVILLE	Van Amburgh, Bartine
DENVER	Alderfer
EVANSVILLE	Norris & Rowe
FORT WAYNE	Stewart
FRANKFORT	Rippel Bros., Ruffner Bros.
INDIANAPOLIS	B. L. Wallace
INGALLS	Eakins
KOKOMO	Sipe, Dolman & Blake, Sipe's Educated Animal and Lilliputian Show
LA CROSSE	Barlow
MUNCIE	Hall & Long
NEW ALBANY	Spalding & Rogers' Floating Palace tied up here and burned, 1865.
PERU	Wallace & Co., Great Wallace, Cook & Whitby, Hagenbeck-Wallace, Robinson Famous, John Robinson, Sells- Floto, Cole Bros., Jacobs Bros.
ROCHESTER	Cole Bros., Robbins Bros.
SOUTH MILFORD	Barlow
SULLIVAN	Bays Bros.
TERRE HAUTE	Wixom
WASHINGTON	Coup-Shelby
WEST BADEN	Hagenbeck-Wallace, Howe's Great London, John Robinson.

SUPPLIERS

EVANSVILLE	George Kratz, steam calliope manufacturer.
PERU	Sullivan & Eagle, circus wagon builders Paul Kelly, menagerie animals

Elephantania - 1959

Compiled by Donald Marcks

This list includes all known elephants in the United States.

Further listings will be welcomed by Don Marcks.



ADDIE—(Haddie) Indian female
1935-1939—Downie Bros. Circus
1941-1944—Wallace Bros. Circus
1945-1959—Clyde Beatty Circus

ALICE—Indian female
—Sun Bros. Circus 101 Ranch Show
1933—Johnny J. Jones Shows
1934—Barnett Bros. Circus
1935-1942—Cole Bros. Circus
1943-1944—Wallace Bros. Circus
1945-1959—Beers-Barnes Circus

ALICE—Asiatic female
1955-1959—St. Louis, Missouri Zoo

ALICE—Indian female
1933-1959—Providence, R. I. Zoo. Bought from Benson Animal Farm.

ALICE—Indian female
1941-1959—Grant Park Zoo, Atlanta, Georgia

ALICE—Indian female
1948-1953—Tom Packs Circus, bought from Louis Goebels.
1959—In Sliver Madison's act

AMBER—Indian female
1952-1959—Toledo, Ohio Zoo, bought from Chase Wild Animal Farm.

ANNA MAY—Indian female
—Wm. P. Hall Farm
1931-1934—Gentry Bros. Circus
1935-1944—Cole Bros. Circus
1945-1959—Clyde Beatty Circus

ANNA MAY—Indian female
1949—Bought by I. Polack
1949-1951—Kelly Miller Circus owned
1951-1959—Bill Woodcock, owner

ARUSHA—African female
1950-1959—Pittsburgh, Pennsylvania Zoo

ASHOK—Indian Male
1950-1959—Washington, D. C. Zoo, a gift from Indian Government

BIG BABE—Indian female
1900—Hagenbeck Zoological Gardens—Germany
1900-1922—Gentry Bros. Circus
1922-1923—Gentry-Patterson Circus
1923-1926—Christy Bros. Circus
1926-1927—Lee Bros. Circus
1927-1933—Christy Bros. & Lee Bros. Circus
1933-1934—Sam B. Dill Circus
1934-1938—Tom Mix Circus
1938-1942—Bud Anderson Circus
1942-1943—Atterbury Bros. Circus
1944-1945—Arthur Bros. Circus
1946-1950—Seal Bros. Circus
1950-1953—Wallace & Clark Circus
1953-1954—Pan American Amusement Corp.
1954-1959—Gene Holters Animal Show

BABE—Indian female
1938-1940—San Francisco World's Fair
1940-1959—San Antonio, Texas Zoo

BABE—Indian female
1947-1948—Stevens Bros. Circus
1949—Robbins Bros. Circus
1950-1951—King Bros. Circus
1952-1953—King Bros. & Cristiani Bros.
1954-1955—Bailey Bros. & Cristiani Bros.
1956-1959—Cristiani Bros. Circus

BABE—Asiatic female
1926-1959—San Francisco, California Zoo from Frank Buck
BABE—Indian female
1947-1959—Philadelphia, Pennsylvania Zoo, who secured her from L. Ruhe
1959—King Bros. Circus

BABE—Indian female
1954-1959—Ringling-Barnum Circus

BABE—Indian female
1953-1959—Boston, Massachusetts Zoo

BABY—Indian female
1958—Bought by Larry White of Long Beach from L. Goebels. Was supposed to have been smallest elephant ever brought into the U. S. Was later sold to an auto dealer in Long Beach.
1959—Sent to Knotts Berry Farm, California.

BABY BOO—Indian female
1957-1959—Sello Bros. Circus, Roy Bible owner

BABY BROOKFIELD—Asiatic female
1947-1959—Brookfield Zoo, Chicago, Illinois

BABY JO—Indian female
1959—Wonder Bros. Circus, bought through L. Goebels

BAMANGWA—African female
1943-1959—Bronx Zoo, New York City. A gift from Belgian Congo

BARBARA—Indian female
1949-1959—Kelly-Miller Circus from Meems and Ward

BEBA—Indian female
1947-1959—Boston, Massachusetts Zoo, from Frank Buck

BELLE—
1958-1959—Owned by Morgan Berry of Seattle, Wash.

BERTHA—Indian female
1959—Adams Bros. Circus

BESSIE—Indian female (called Bess)
1950—Dailey Bros., from L. Reed
1951—King Bros. Circus
1952-1953—King Bros. & Cristiani Bros.
1954-1955—Bailey Bros. & Cristiani Bros. Circus
1956-1959—Cristiani Bros. Circus

BETTY—Indian female
1954-1959—Ringling-Barnum Circus

BETTY—Indian female
1954-1959—Polack Bros. Circus

BETTY—Indian female
1959—Diana Bros. Circus

BILL—Indian male
 1957-1958—Owned by M. Berry of Seattle, Washington
 1958-1959—Sold to Ararat Shrine Temple, Kansas City
 donated to the city zoo and renamed Mr.
 Temple

BLANCHE—Indian female
 1940-1950—Cole Bros. Circus
 1950-1959—Kelly-Morris Circus
 Reputed to be largest Indian elephant in
 the country.

BLANCH—Indian female
 1938—Ringling-Barnum Circus
 1939-1959—Hunt Bros. Circus

BLONDIE—Indian female
 1958—Ringling-Barnum Circus
 1958-1959—Owned by Chas. Garvin of Bowling Green, Ky.
 but was leased to Bob Stevens Circus

BOMBAY—(also Bambi)
 1958—Ringling-Barnum Circus
 1958-1959—Owned by Chas. Garvin of Bowling Green, Ky.
 and at the Lake City, Florida Zoo

BOMBAY—Indian female
 1949-1959—Hamid Morton Circus direct from Mysore, India

BONNIE—Indian female
 1959—Ringling-Barnum Circus

BONNIE—(Old name Meena) Indian female
 1954—Bought by R. A. Miller of Pigeon Forge, Tenn.
 from M. Parks
 1954-1959—Ring Bros. Circus where she was renamed

BOZO—
 1948-1959—Griffith Park Zoo, Los Angeles from Louis
 Goebels

BURMA—Indian female (Original name Virginia)
 1921—Bought by L. Ruhe from Wm. P. Hall then
 in turn sold to John Robinson 10 Big Shows
 1923—Sells-Floto Circus
 1929—Coleman Bros. Circus & Hall Farm
 1930—Gordon Bros. Circus
 1931—Robbins Bros. Circus
 1934—Russell Bros. Circus
 1935—Bought by Nellie Dutton and on Atterbury
 Circus; then bought by Wm. Woodcock and
 Spencer Huntley and renamed Burma on
 Bailey Bros. and Gollmar Bros. Circus
 1936—Sold to Huntley and on Joe E. Webb; Bailey
 Bros.; Kit Carson, etc.
 1942-1959—Mills Bros. Circus

BURMA—Indian female
 1939-1959—Philadelphia, Pennsylvania Zoo from Burma

CALCUTTA—Indian female
 1949-1958—Hamid Morton Circus from India
 1958-1959—Diano Bros. Circus

CANDY—Indian female
 1952-1959—Bronx Zoo, New York City

CAROLINE—Indian female
 1958-1959—Muscatine, Iowa Zoo from the small zoo in
 Prairie du Chien, Wisconsin

CARRIE—Indian female
 1957-1959—R. A. Miller, of Pigeon Forge, Tennessee
 from King Bros. Circus

CARRIE—Indian female
 1947-1948—Stevens Bros. Circus, from India
 1949—Robbins Bros.
 1950-1951—King Bros. Circus
 1952-1953—King Bros. & Cristiani Bros. Circus
 1954-1955—Bailey Bros. & Cristiani Bros. Circus
 1956-1959—Cristiani Bros. Circus

CASEY A—African male
 1955-1959—Kansas City, Missouri Zoo, from F. J. Zee-
 handelaar, of New York

CHANDRE—Indian female
 1949-1959—Hunt Bros. Circus from India

CHRISTIE—Indian female
 1947-1948—Stevens Bros. Circus, from India
 1949—Robbins Bros. Circus
 1950-1951—King Bros. Circus
 1952-1953—King Bros. & Cristiani Bros. Circus
 1954-1955—Bailey Bros. & Cristiani Bros. Circus
 1956-1959—Cristiani Bros. Circus

CINNEY—Indian female
 1941-1959—Columbus, Ohio Zoo, from Frank Buck

CLARA—Asiatic
 1955-1959—St. Louis, Missouri Zoo

COLONEL—African female
 1955-1959—Kelly-Miller Circus, was named for Bill Wood-
 cock

CLARA BELLE—African
 1955-1959—St. Louis, Missouri Zoo

CLARA JANE—Indian female
 Imported for Africa, USA, Florida.

COCA II—Indian female
 1950-1959—Atlanta, Georgia Zoo, from Benson Animal
 Farm

CONNIE—Indian female
 1950—Dailey Bros. from L. Reed
 1951—King Bros. Circus
 1952-1953—King Bros. & Cristiani Bros. Circus
 1954-1955—Bailey Bros. & Cristiani Bros.
 1956-1959—Cristiani Bros. Circus

COOKIE—
 1950-1959—Denver, Colorado Zoo, from H. Trefflich

CORA—Indian female
 1941-1944—Wallace Bros. Circus
 1945-1959—Clyde Beatty Circus

CUTIE—Indian female
 1940-1959—Bronx Zoo, New York City

DEBBY—Indian female
 1956-1959—Jacksonville, Florida Zoo, from India

DELHI—Indian female
 1949-1959—Hamid Morton Circus, from India

DELL—Indian female
 1957-1959—Johnny Cline bought her from Louis Goebel

DIAMOND—African
 1954-1959—Ringling-Barnum Circus. Originally named
 "Louie" for Louis Reed who sold her to the
 show

DIANA—Indian female
 1954-1959—Clyde Beatty Circus from Ford Motor Co.
 in Phoenix, Arizona.

DINNU—Indian female
 1949-1959—Hunt Bros. Circus, from India

DIXIE—Indian female (Formerly Jenny)
 1951—Mills Bros. Circus
 1951-1959—Hagen Bros. Circus

DIXIE—Indian female
 1956-1959—Washington, D. C. Zoo from Von Bros. Circus

DJIMBO—African
 1959—Washington, D. C. Zoo, a gift to President
 Eisenhower from French Congo

DOLLY—Indian female
 1940-1959—Bronx Zoo, New York City

DOLLIE—Indian female
 1958-1959—Pinky & June Madison's act

DOLLY—Indian female
 1948—Ringling-Barnum Circus
 1949-1959—Hunt Bros. Circus

DOROTHY—Indian female
 1957—James M. Cole from Rimberg & Fox
 Hagen Bros. Circus, killed a man in the Fall of 1958
 1959—Went to Carson Barnes Circus at Hugo, Okla.
 There she did a headstand on R. Shipley injur-
 ing him seriously. April 22, 1959 was pre-
 sented to the zoo in Tulsa, Oklahoma

DORUMA—African female
1944-1959—Bronx Zoo, New York City, gift from the Belgian Congo

DUMBO—Indian female
Imported for Africa, USA, Florida.

DOLLY DUMBO—Indian female
1950-1952—Gil Grey Circus, from Louis Goebels
1953-1959—Dolly Jacobs bull act

DYNA—Indian female
Owned by McNeese of the Swenson Thrill Show

EFFIE—Indian female
1951-1959—Knowland Park Zoo, Oakland, California

ELEANOR—Asiatic
1955-1959—St. Louis, Missouri Zoo

ELIZABETH—Indian female
1947-1952—James M. Cole, from Rimberg & Fox
1953-1959—Hagen Bros. Circus

ELLEN—Indian female
1955-1959—Little Rock, Arkansas Zoo, from India

ELLEN—Indian female
1959—Owned by Chas. Garvin, Bowling Green, Ky.

ELMER—African female
1956-1959—Woodland Park Zoo, Seattle, Washington

EMMA—Indian female
1955—Bought by Ben Davenport for Vero Beach
1956-1959—Cristiani Bros. Circus

EVA—Indian female
1958—Ringling-Barnum Circus
1958-1959—Glenwood Zoo, Erie, Pennsylvania

FRIEDA—Indian female
1939-1944—Wallace Bros. Circus
1945-1948—James M. Cole Circus
1949-1959—Hagen Bros. Circus

FRITZIE—Indian female
1941-1950—Mills Bros. Circus
1950—Sold to a zoo

GANDI—African female
1959—Diano Bros. Circus, from Kenya, Africa.
Hartley's Big Game Ranch

GENIE—Indian female
1941-1949—Cole Bros. Circus
1950-1957—King Bros. Circus
1957—Bought by R. A. Miller of Pigeon Forge, Tenn.
and then sold to Houston Texas Shrine

GERRY—Indian female
1950-1959—Frank Buck Memorial Zoo, Texas. Bought by F. E. Schmitz for joint-ownership by Gainesville Circus and the Zoo

GHUNDA—Indian female
1954-1959—Mohawk Park Zoo, Tulsa, Oklahoma

GILL—Indian female
Gene Holter Animal Show, from the St. Louis, Missouri Zoo

GLORIA—
1947-1959—Pittsburgh, Pennsylvania Zoo, from Meems and Ward

HANS—male
1925-1959—Houston, Texas Zoo, from E. S. Joseph of New York

HAPPY—Indian female
1937-1947—Whitbeck & Emerson act (MGM elephant)
1948-1950—Polack Bros. Circus
1951-1959—James E. Strates Shows

HATTIE—Indian female
1949—Bought by I. Polack
1949-1959—Kelly-Miller Circus

HAZEL—Indian female
1951-1959—Kelly-Miller Circus, from Frank Ketrow

HELALI—Indian female
1959—Gift to Arthur Godfrey from Pakistan Govt.

HELEN—Indian female
1958-1959—Frank Miller, Pigeon Forge, Tennessee, from Don Franklin

HELEN—Asiatic
1955-1959—St. Louis, Missouri Zoo

HENRY—Indian female
1958—Ringling-Barnum Circus
1959—Bought by Chas. Garvin of Bowling Green, Ky.
and leased to Bob Stevens Circus

HERRMANN—African
1955-1959—St. Louis, Missouri Zoo

IKI—Indian female
1948-1959—Ringling-Barnum Circus

INDIA—Indian female
1954-1959—Ringling-Barnum Circus, from Louis Reed

IONA—Indian female
1955-1959—Kelly-Miller Circus

ITEMA—Indian
1924-1959—Audubon Park Zoo, New Orleans, Louisiana

JEAN—Indian female
1953-1959—Polack Bros. Circus, from Louis Goebels

JEAN—Indian female
1951—Terrell Jacobs Circus, from H. Trefflich
1958—Paul Miller Circus
1959—Still owned by Jean Jacobs

JEANNIE—Indian female
1954-1959—Ringling-Barnum Circus, from Louis Reed

JENNIE—Indian female
1959—Owned by Chas. Garvin and at his Reptile Farm in Salem, Florida
1959—Leased to Mr. Page for his show

JENNIE—
1949—Purchased from Trefflich for Washington, D.C. Zoo. Later was traded to Baltimore Zoo and then named "Jenny."

JENNIE—Indian female
1942-1959—Boston, Massachusetts Zoo, from LeCourt Farm

JENNY—Indian female
1957—Bought by R. Miller, Pigeon Forge, Tennessee, from Zeehandlaar

JENNY—Indian female
1949-1959—Kelly-Miller Circus, from Meems and Wards

JENNY—Indian female
1949—Ringling-Barnum Circus
1950—Mills Bros. Circus
1951-1959—Hagen Bros. Circus and named "Dixie."

JENNY—
Originally imported for the Washington, D.C. Zoo. Traded to the Baltimore Zoo where she was renamed and is today.

JESS—Indian female
1948—Ringling-Barnum Circus
1948—Kelly-Miller Circus
1948-1959—Cole and Walters Circus

JESSE—
1951—Hawthorne Melody Farms, John Cuneo owner
1953—Sold to R. Miller, Pigeon Forge, Tennessee, then back to John Cuneo again
1955—On Fred J. Mack Circus
1956-1959—John Cuneo has her on various Shopping Center shows

JEWEL—Indian female
1941-1959—Hunt Bros Circus, from the Ringling-Barnum Circus

JOSKY—Indian female
1922-1932—Sells-Floto Circus
1933-1936—Al G. Barnes Circus
1937-1938—Al G. Barnes-Sells Floto Comb. Circus
1939-1958—Ringling-Barnum Circus
1958-1959—Carson-Barnes Circus

JUDY—Indian female
 1939—Bud Anderson Circus
 1942-1959—Dolly Jacobs act

JUDY—female
 1950-1959—Central Park Zoo, New York City

JUDY—
 1941-1942—Brookfield Park Zoo, Chicago, Illinois
 1943-1959—Lincoln Park Zoo, Chicago, Illinois

JUDY—Indian female
 1949—1959—Oklahoma City, Oklahoma Zoo

JUGHEAD—
 1955-1959—Columbus, Ohio, from Alton Freeman

JULIE—Indian female
 1949-1959—Colorado Springs, Colorado, from Henry Trefflich

KALI—Indian female
 1954-1959—Salt Lake City, Utah Zoo, from Louis Ruhe

KALIE—Indian female
 1958-1959—Frank A. Miller of Pigeon Forge, Tennessee, from Don Franklin

KANDY—Indian female
 1958-1959—Purchased by Muscatine, Iowa Zoo from Rose Park in Prairie du Chien, Wisconsin. Renamed Kandy following a local publicity campaign. Original name was Caroline

KANARDI—Indian female
 1948-1958—Ringling-Barnum Circus
 1958-1959—Chas. Garvin, Bowling Green, Kentucky

KARNAUDI—Indian female
 1952-1959—Ringling-Barnum Circus

KATIE—Indian female
 1959—Diano Bros. Circus

KAY—Indian female
 1949-1959—Kelly Miller Circus from Meems & Ward

KOA—African male
 1957-1959—Hawthorne Melody Farms, John Cuneo owner does a one-leg stand

LADY A—Indian female
 1955-1959—Kansas City, Missouri Zoo, from F. Zeehan-delaar, of New York

LASKA—Indian female
 1952-1959—Albany, Georgia Zoo, from Don Robinson Circus

LELABARDI—Indian female
 1951-1959—Mills Bros. Circus, from B. Schreiber

LIL—
 1952-1958—Ringling-Barnum Circus
 1958-1959—Prospect Park Zoo, New York City

LINDA—Indian female
 1955-1959—Gift to the Cincinnati, Ohio Zoo, from a local donor

LITTLE MARY—
 1959—Chas. Garvin owner and on his Florida Reptile Farm, Salem, Florida

LOIS—Indian female
 1940-1958—Ringling-Barnum Circus
 1958-1959—King Bros. Circus

LOTA—Indian female
 1954-1959—Donated to Milwaukee, Wisconsin Zoo by Pabst Brewing Co., newspapers and school children

LOUIE—Indian female
 1957-1959—Houston, Texas Zoo, from Miller of Pigeon Forge, Tennessee.

LUCKI—Indian female
 1941-1959—San Diego, California Zoo, direct from India

LUCY—Indian female
 1954-1959—Ringling-Barnum Circus, from Louis Reed

LUCY—female
 1950-1959—Central Park Zoo, New York City, from Trefflich

LULA BELLE—Indian female
 1950-1959—Atlanta, Georgia Zoo, from the Cole Bros. Circus

LULU—
 1953-1959—Buffalo, New York Zoo

LUNA—Indian female
 1954-1959—Ringling-Barnum Circus, from Louis Reed

LYDIA—Indian female
 1951-1956—Miller-Woodcock act on Kelly-Miller Circus, from Trefflich
 1956-1959—Wm. Woodcock, owner

MABEL—Indian female
 —Kelly-Miller Circus
 1953-1959—Carson-Barnes Circus

MABEL—Indian female
 Hamid Morton Circus
 1950-1959—Kelly-Miller Circus

MARCELLA—Indian female
 1928-1959—Ringling-Barnum Circus

MARGARET—Indian female
 1935-1945—Russell Bros. Circus
 1946-1959—Kelly-Miller Circus

MARIE—Indian female
 —Biller Bros. Circus
 1951-1959—Kelly-Miller Circus

MARIE—Asiatic
 1955-1959—St. Louis, Missouri Zoo

MARY—Indian female
 1955-1959—Kelly-Miller Circus, from Atlantic Fertilizer Co.

MARY—Indian female
 1950—Dailey Bros., from Louis Reed
 1951—King Bros. Circus
 1952-1953—King Bros. and Cristiani Bros. Circus
 1954-1955—Bailey Bros. and Cristiani Bros. Circus
 1956-1959—Cristiani Bros. Circus

MARY—Asiatic
 1947-1959—Detroit, Michigan Zoo

MARY—Indian female
 1955-1959—Clyde Bros. Circus purchased through Atlantic Fertilizer Co., New York City.

MAUD—Indian female
 1950—Dailey Bros. Circus, from Louis Reed
 1951—King Bros. Circus
 1952-1953—King Bros. and Cristiani Bros. Circus
 1954-1955—Bailey Bros. and Cristiani Bros. Circus
 1956-1959—Cristiani Bros. Circus

MAY—Asiatic female
 1928-1959—San Francisco, California Zoo, from Frank Buck

MAYA—Indian female
 1941-1959—San Diego, California Zoo, from India

MEM—Indian female
 1957-1959—F. Miller, Pigeon Forge, Tennessee

MILLIE—Indian female
 1953-1959—Polack Bros. Circus

MINE—
 1929—Bought by School Children for the Des Moines, Iowa Zoo
 1942—Bought by Cole Bros. from Des Moines Zoo
 1952-1959—Kelly-Miller Circus

MINIJA—Indian female
 1948-1959—Ringling-Barnum Circus

MINNIE—Indian female
 1940-1950—Ringling Barnum Circus
 1951-1953—Mills Bros. Circus
 1954-1955—Bought by someone in Arkansas
 1956-1959—Mohawk Park Zoo, Tulsa, Oklahoma

MINNIE—Asiatic female
1934-1959—Brookfield Zoo, Chicago, Illinois

MINNIE—Indian female
1958-1959—Dolly and Pinky Madison act

MINNIE—Indian female
1955-1959—Kelly-Miller Circus, from Atlantic Fertilizer Co.

MINNIE—Indian female
1953-1959—Boston, Massachusetts Zoo

MISS ARARAT—Indian female
1952-1959—Kansas City, Missouri Zoo, from Trefflich of New York. Donated by members of Ararat Temple

MISS CHIC—
1926-1959—Jacksonville, Florida Zoo, from Hagenbeck in Germany

MOAT—Indian female
1939-1940—San Francisco World's Fair
1940-1959—San Antonio, Texas Zoo

MODOC—Indian female
1941-1942—Bud Anderson Circus
1943-1959—Dolly Jacobs act

MONA—Asiatic
1947-1959—Detroit, Michigan Zoo from L. Ruhe

MR. TEMPLE—(Original name Bill)
1958-1959—Bought by Ararat Temple in Kansas City, Missouri and donated to the city zoo. Purchased as mate to Miss Ararat

MUNA—Indian female
1950-1959—Hunt Bros. Circus, from India

MYRTLE—Indian female
1941—George W. Christy
1942-1945—Russell Bros. Circus
1946-1953—Kelly-Miller Circus
1953-1959—Famous Cole Circus

mysore—Indian female
1952-1958—Hamid Morton Circus, from India
1958-1959—Diano Bros. Circus

NACKATELLA—African female
1959—Diano Bros. Circus, from Kenya, Africa

NANCY—African
1956-1959—Washington, D. C. Zoo, from L. Ruhe

NORMA—Indian female
1950—Dailey Bros., from Louis Reed
1951—King Bros. Circus
1952-1953—King Bros. and Cristiani Bros. Circus
1954-1955—Bailey Bros. and Cristiani Bros. Circus
1956-1959—Cristiani Bros. Circus

NOSIE—Indian female
1949-1959—Fresno, California Zoo, from Goebel

NOSIE—
1952-1953—Arrived in the United States. Original went to Prairie du Chien, Wisconsin Zoo and later to Memphis, Tennessee Zoo

NORMA—(Original name June)
1949—Bought by I Polack
1949-1950—Kelly-Miller Circus
1950-1959—Cole and Walters Circus

OLA—
1958—Bought by F. Miller of Pigeon Forge, Tennessee from Don Franklin

OPAL—Indian female
1953-1959—Polack Bros. Circus. Does a one-foot stand

PADNA—Indian female
1954-1959—Ringling-Barnum Circus

PAGE—Indian female
1955-1959—Gift of local man to Cincinnati, Ohio Zoo

PEACHES—African female
1953-1959—San Diego, California Zoo, from Helen Boswell of Johannesburg, Africa

PEE WEE—Indian female
1952-1959—Clyde Beatty Circus from H. Trefflich

PEGGY—Indian
1947-1959—Philadelphia, Pennsylvania Zoo, from L. Ruhe

PENNIE—Asiatic female
1954-1959—San Francisco, California Zoo, from Cambodia. Donations by children and S. F. News purchased her

PENNY—African female
1956-1959—Colorado Springs, Colorado, from L. Ruhe

PENNY—Indian female
1950-1959—Atlanta, Georgia Zoo, from Biller Bros. Circus

PENNY—Indian
1940-1959—Fort Worth, Texas Zoo, from Louis Ruhe

PET—Indian
1958-1959—Owned by Morgan Berry of Seattle, Wash.

PETAL—African female
1957-1959—Philadelphia, Pennsylvania Zoo from L. Ruhe

PETER PAN—East African male
1957-1959—Brookfield Zoo, Chicago, Illinois

PINKY—Indian female
1952-1958—Ringling-Barnum Circus
1958-1959—Owned by Swede Johnson

PUMIE—Asiatic
1955-1959—St. Louis, Missouri Zoo

QUEEN—Indian female
1937-1946—Whitbeck and Emerson elephant act (MGM elephant)
1948-1950—Polack Bros. Circus
1951-1959—James E. Strates Shows

QUEENIE—Indian female
1953-1959—Bill Green of Fairlee, Vermont, owner. Is world's only water skiing elephant

RANEE—Indian female
1924-1959—Perth, Australia, Zoo from Malaya

RAHNEE—Indian female
1949-1959—Hunt Bros. Circus from India

RAJEE—Indian female
1952-1958—Ringling-Barnum Circus
1958-1959—Chas. Garvin, Bowling Green, Kentucky, leased to Bob Stevens Circus

ROCKY (Rock & Roll)—Indian female
1959—Gene Holter Animal Show from Siam

RODDIE—
1959—Chas. Garvin owns her, Bowling Green, Ky.

RONI—
1955—Bought by F. Miller, Pigeon Forge, Tennessee
1956—Sold to T. J. Tidwell

ROSA—Indian female
1951-1958—Rose Park Zoo, Prairie du chien, Wisconsin. When Mr. Petta died all of his animals were sold

ROSIE—Indian female
1948-1959—Colorado Springs, Colorado Zoo, from L. Goebels

ROSY—Asiatic
1953-1959—Portland, Oregon Zoo, from Thailand

RUTH—Indian female
1955-1959—Clyde Bros. Circus, purchased through Atlantic Fertilizer Co., New York City

RUTH—
1949-1959—Pittsburgh, Pennsylvania Zoo, from Meems and Ward

RUTH—Asiatic
1952-1959—Detroit, Michigan Zoo

RUTH—Indian female
1938-1959—Ringling-Barnum Circus

RUTH—
1937-1959—Little Rock, Arkansas Zoo

SABO—Indian female
 1948-1959—Ringling-Barnum Circus
SADIE—
 1955—Bought by Ward Bell Circus and flown to Alaska. When the show went broke Sadie was bought by Norman Anderson
 1956—Sold to Rudy Bros. Circus
 1957-1959—Sold to Wm. Woodcock
SALLY—Indian female
 1949-1959—Kelly-Miller Circus, from L. Goebels
SALLY—Indian female
 1937-1946—Whitbeck and Emerson elephant act (MGM elephant)
 1948-1950—Polack Bros. Circus
 1951-1959—James E. Strates Shows
SALLY—Indian female
 1951-1959—Pittsburgh, Pennsylvania Zoo
SALLY II—
 1934-1959—Rochester, N. Y. Zoo, from Bartell of New York—Winter of 1958-59 she killed a man
SARAH—
 1959—Given to Baltimore, Maryland Zoo by Robert MacDonald who obtained her in Djarkarta
SAVANNAH—Indian female
 1954-1959—Dallas, Texas Zoo, from Atlantic Fertilizer Co.
SHANTI—Indian female
 1950-1959—Washington, D. C. Zoo, a gift from the Indian Government
SHARA—Asiatic
 1956-1959—Detroit, Michigan Zoo
SHEBA—Indian female
 1952-1959—Auction City, Norwalk, California, from Louis Goebels
SHIRLEY—Siamese female
 1947-1948—Stevens Bros. Circus, from India
 1949—Robbins Bros. Circus
 1950-1951—King Bros. Circus
 1952-1953—King Bros. and Cristiani Bros. Circus
 1954-1955—Bailey Bros. and Cristiani Bros. Circus
 1956-1959—Cristiani Bros. Circus
SHIRLIE—Indian female
 1955-1959—Kelly-Miller Circus, from Atlantic Fertilizer Co.
SIAM—Indian female
 1954-1959—Ringling-Barnum Circus, from Louis Reed
SIAM—Indian female
 1949-1959—Hamid Morton Circus, from India
SIDNEY—
 1920-1959—Fort Worth, Texas Zoo
SIDNEY—Indian female
 1931-1932—Wm. P. Hall Farm
 1937-1938—Cole Bros.-Clyde Beatty Circus
 1939-1944—Cole Bros. Circus
 1945-1959—Clyde Beatty Circus
SITA—Indian female
 1950-1959—Hunt Bros. Circus, from India
SONITA—Indian female
 1955-1959—Owned by Chas. Franks, bought from Louis Goebels
SUDAN—Indian female
 1954-1959—Ringling-Barnum Circus, from Louis Reed
SUDANA—African female
 1929—Captured in Tanganyika, Africa
 1931-1959—Bronx Zoo, New York City
SUE—Indian female
 1948-1959—Sacramento, California Zoo
SUE—Indian female
 1958—Ringling-Barnum Circus
 1958-1959—Prospect Park Zoo, New York City
SUE—Indian female
 1955-1959—Clyde Bros. Circus, purchased through Atlantic Fertilizer Co., New York City
SUSIE—Indian female
 1952-1959—Clyde Beatty Circus, from Louis Goebels
SUSIE—Asiatic
 1955-1959—St. Louis, Missouri Zoo
SUSIE—Asiatic
 1952-1959—Detroit, Michigan Zoo
SUZIE Q—Indian female
 1951—Richard's Family (Ring Bros. Circus)
 1952—Hill's Greater Shows
 1958—Trapeze Bros. Circus
 1959—Ring Bros. Circus
SUZANNE—Indian female
 1952-1958—Ringling-Barnum Circus
 1958—Chas. Garvin bought her
 1958-1959—Dr. Kenneth Davis, New York bought her
 1959—Following death of Dr. Davis, Suzanne was sold to Tupelo, Mississippi Zoo
TAMARA—Indian female
 1954-1959—Milwaukee, Wisconsin Zoo, donated by Pabst Brewing Co., school children and newspapers
TANZY—
 1939-1959—Columbus, Ohio Zoo, from Louis Ruhe
TARGA—Indian female
 1952-1959—Ringling-Barnum Circus, Hugo Schmidt's own elephant
TENA—Indian female
 1941-1959—Kelly-Miller Circus, from Russell Hall
TERRY—Indian female
 1959—Hagen Bros. Circus
THONGLAW—African
 1958-1959—Owned by Morgan Berry of Seattle, Wash.
TILLIE—Indian female
 1935-1959—Scranton, Pennsylvania Zoo, from India
TOMMY—Indian male
 1959—Diana Bros. Circus
TOOTS—Indian female
 1923-1959—Toledo, Ohio Zoo, from Hagenbeck in Germany
TOPSY—Indian female
 1940-1958—Ringling-Barnum Circus
 1958-1959—Chas. Garvin, Bowling Green, Kentucky
TRILBY—Indian female
 1930—Wm. P. Hall Farm
 1930—Robbins Bros. Circus
 1935-1938—Cole Bros. Circus
 1938—Selected at Cole Bros. quarters
 1939—The Grotto Circus, Cleveland, Ohio then given as gift from Al Sirat Grotto to Cleveland Ohio Zoo
 1941-1950—Cole Bros. Circus
 1950-1952—Kelly-Morris Circus
 1952-1959—Ringling-Barnum Circus
TRIXIE—Indian female
 1958—Ringling-Barnum Circus
 1958-1959—Chas. Garvin, Bowling Green, Kentucky
TRIXIE—
 1959—Baltimore, Maryland Zoo obtained her from H. Trefflich who obtained her from a zoo in Milan, Italy
TRUDY—
 1955-1959—St. Louis, Missouri Zoo
TUSKO—(Bimbo)—Indian
 1951-1959—World Jungle Compound, Thousand Oaks, California, from India
TUSKO—Indian male
 1959—Diana Bros. Circus
TUY HOA—Asiatic (pronounced Tee Wa)
 1956-1959—Portland, Oregon Zoo
TWINKLE—Indian female
 1952—Ringling-Barnum Circus and was then named Mary
 1953-1959—Audubon Park Zoo, New Orleans, Louisiana. Was donated by Shriners to the zoo. Named Twinkle through a local contest.

(Continued on Page 17)

The New Ringling-Barnum Train



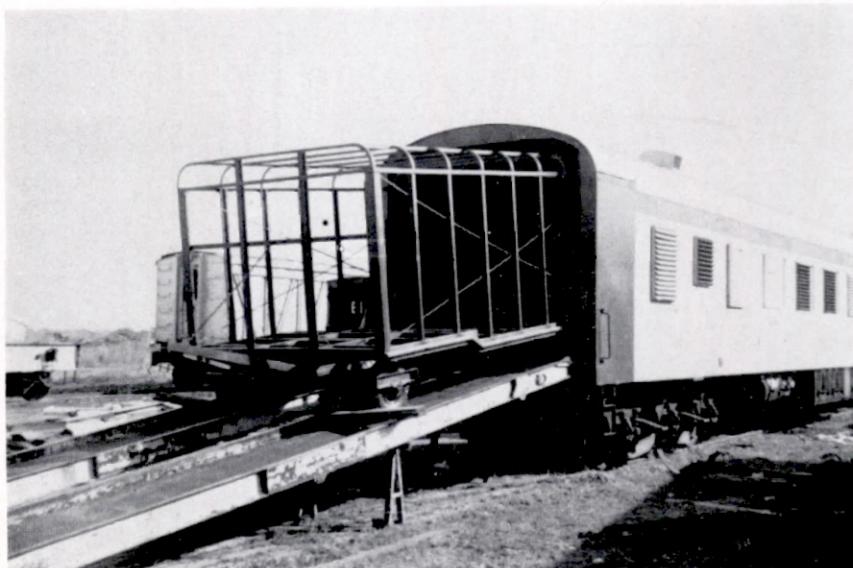
NEW RINGLING TRAIN

Since the announcement that the "big one" was returning to rails, everyone has been curious to know what the new style rail car would look like. These two photos, taken recently in Sarasota, show that the outward appearance will be about the same as in the past. The lettering is larger, using the style that appeared on the advertising car in 1955. Each car is painted silver. The Ringling Bros. is on a red background and the Barnum and Bailey is over a black background.

The spec floats will be loaded into the end of one car equipped with runs. Plates will connect the open-ended cars

that will be loaded in the same manner as with flat cars. A number of small baggage wagons are being built to carry the props and other equipment now carried by trucks. One of these new wagons is shown being loaded in the above photo. It is not as yet completed, aluminum sheets will be added to cover the ribs. Around a dozen of these will be loaded in the four converted sleepers.

Although the 1960 edition of the Ringling Barnum show is now on the road, the new train will not be used until after the Madison Square Garden date in New York. Additional photos will be published after the train is in actual use.



LOADING TRAILER ON TRAIN

CIRCUS BEATS SCHOOL

Springfield, Mo.—No session of the public schools of Springfield after 10 o'clock a.m. on circus day."

This edict from the office of Prof. Johnathan Fairbanks, life-long educator and for 36 years superintendent of the public schools of Springfield, brought joy to the hearts of 9,000 school children, for it meant that at ten o'clock on the morning of circus days the city schools closed for the day.

"A Circus is something every child ought to see," superintendent Fairbanks said, in explaining his orders, "for it is a veritable education in itself. You can see for a small sum attractions that have been grouped together at a cost of hundreds of thousands of dollars, and which would cost large sums to see outside a circus."

"School children read of lions and see pictures of them, but they don't really know what a lion is until they see one. Merely seeing the animals in the open cages of a circus parade is of great value to children. They see many animals with which they are not familiar and get a real knowledge of animals of which they have read but which they have little opportunity to see. In the menagerie there are animals from all parts of the world and the child who goes to the circus learns more about animals in one day than he can learn from the teacher of a nature study class in a year.

"The trained animals of a circus are an object lesson that cannot be beaten anywhere, and for this reason every school teacher ought to attend the circus. The performance of the animals prove what conscientious and continued training will do. If the school teacher put as much effort in the training of children as the circus trainer gives to the training of performing pigs, the improvement shown by the school children of today would be remarkable.

"The influence of the circus is broadening for the reason that it shows so many things which seem impossible to the average person, but which are really done with apparent ease. The child who attends a circus gets an entirely new idea of expert horsemanship and of skill in the performance of physical feats, and for this reason I say the circus has an educational value.

"Then schoolroom work is done in the most perfunctory way when there is a circus in town. The minds of the children—not nearly all of the children are there—are not upon the work, and the teacher can put no life in his or her tasks. The teacher knows all the work will have to be gone over the following day."

Professor Fairbanks is almost eighty years old, and he has been elected superintendent of the public schools here almost without opposition 36 times.

(The above news release was found in *The Rusk County Journal*, Ladysmith, Wisconsin, October 1, 1910 — Robert E. Inabnit, Vice President, Rusk County Historical Society, Ladysmith, Wisconsin.)

Sells Circus and Floto Wild Animal Show

By J. Paul Rusk

The Sells Brothers Circus enjoyed a long and successful career and built up a fine reputation from the early eighties combining with the Adam Forepaugh Show in the nineties.

The Sells Brothers title was sniped at several times. Willie Sells was enjoined from meddling with it in 1905 in his dealings with Tammen and Monfils. The Court held that though he was a Sells brother, he could not use the Sells Brothers title for another Circus but was not prevented from using his own name SELLS. Consequently, the title of Tammen and Floto show became Sells-Floto. Otto Floto was sports writer on the Denver Post.

A hand bill dating Rocky Mount, North Carolina, Tuesday, October 14 exploits the merits of the Sells Circus—titled SELLS CIRCUS COMBINED WITH THE FLOTO TRAINED WILD ANIMAL SHOW. It seems to have been challenged by a competitive show in the South at the same time. The Bill headlines "The great Circus bargain of the season—presenting more sensational acts, more ballet girls, more trained wild animals, more high priced jumping horses, and more spectacular events that all the smaller circuses combined."

It guaranteed to present in every city and town visited in the South, the very same performance that it presented for three weeks in Chicago last Spring. "Presented daily under the personal supervision of one of its owners, Mr. Zack Terrell, a resident of Owensboro, Kentucky. Another one of the owners of the famous SELLS CIRCUS, is Mr. Ed. Ballard of Miami, Florida."

No mention of the Show has been found in the Billboard and few circus people even recall this title. It sounds like Sells-Floto. Zack Terrell was its manager in 1924 but Ballard had no connection with Sells-Floto. If it was not Sells-Floto, it would be interesting to know where this Show came from into the South, October 14—what year, and where did it go from there? Inquiries have been made of several Circus Historians including the late George Chindahl.

The perpetual calendar shows October 14 on a Tuesday in the years of 1913, 1919 and 1924. Which one of those years is the question. Circus routes in the Billboard for 1924 have Sells-Floto in the South at Rocky Mount, North Carolina, Tuesday, October 14. That would indicate that the SELLS CIRCUS named on the handbill was really SELLS-FLOTO. Zack Terrell was its manager in 1924. Ballard had formerly been associated with Mugivan, Bowers and Terrell and possibly loaned his name with that of Terrell.

However, if the Show was really Sells-Floto billed in Rocky Mount as Sells Circus and Floto Wild Animal Show, what could have been the motive? Sells-Floto was second in size to Ringling.

(Continued on Page 14)

CIRCUS PROPAGANDA

A Certain Small Circus, is attempting to win patronage on its Southern Tour by claiming to be a Southern Institution and intimating that the Superior Circus (THE SELLS CIRCUS) was from some other section of the Country and therefore not worthy of patronage.

THE SELLS CIRCUS

Is Presented Daily under the personal supervision of one of its owners. Mr. Zack Terrell, a resident and taxpayer of Owensboro, Kentucky. Another one of the owners of the Famous Sells Circus is Mr. Ed. Ballard of Miami, Florida. This Circus has on its payroll, hundreds of men and women from every section of the American continent, in fact almost every country and nation on the earth is represented with this Circus.



THIS CIRCUS NEVER REDUCES

Many Shows for their Southern Tours reduce the size of their shows and cut down their performance.

THE SELLS CIRCUS

Guarantees to present in every city and town it visits in the South, the very same performance that it presented for three weeks in Chicago last Spring, the same show that it presented in Boston for one week and in New York City, Washington, Baltimore and all other large cities.

BE NOT DECEIVED BY ENVIOUS COMPETITORS,

WAIT FOR THE BIG CIRCUS

The One That Is Different, and Worth While

**THE SELLS CIRCUS
COMBINED WITH THE
FLOTO TRAINED WILD ANIMAL SHOW
ROCKY MOUNT
TUESDAY OCT. 14**

»» Freddie Daw's Three-Ring Letter ««

Dear Circus Friend:

My admiration for the Bandwagon is so great, that I could not resist becoming a part of it. I hope to continue these pages throughout the coming year and keep the readers of my 3 Ring Letter up to date on the happenings in the Circus World. Enough chatter! "Let's go!"

In the Jan.-Feb. issue, how gratifying to see 30 brand new spanking members; some of the new members I have corresponded with previously and they are fine circus friends. Welcome to the lot.

The newest book in stock, "The Circus Kings" (Ringling Family Story) by Henry Ringling North & Alden Hatch. This is the Ringling family story, told for the first time, by one of them who himself grew up surrounded by the magnificent grandeur of the circus at its height. It is a flamboyant story of the Ringlings and the Ringling Norths, from the days when five poor farm boys began their wagon train tour, through the "robber baron" days of yachts, palaces, and art collection.

The second generation of which the author is a member, became noted for magnificent family law suits, dominated by the great showman and financial wizard, John Ringling North, the present owner. Here is earthy humor and eyewitness veracity which also ranges through the highspots of the lives of famous artists, wild animals, and celebrities. (Doubleday) \$4.50 p.p.

My recent visit to Clown Alley when Ringling was here, renewed my friendship with Harry Nelson; whom I had met the previous season. Harry told me that he had a surprise for me and lo and behold!—who do I see but Albert White who has just returned with the Show. Albert again, has the most outstanding costumes that ever graced a "walk-around." Harry Nelson is the Sargent with the Awkward Squad. When the Big One hits your town, say hello to both Albert and Harry. They welcome your friendship.

Came across the following, high on a shelf. Black and white gloss 8"x10" of Emmett Kelly and Jimmy Stewart (as Buttons the Clown) in a publicity shot from the Greatest Show on Earth. Price 49¢ p.p. (stamps if you wish).

It's definite now! They are open. Clyde Beatty's Jungleland in Miami, Fla. Clyde has a five year lease on the property at 186th and Biscayne Blvd., Highway 1, in Miami, Fla. Also an option on 20 adjoining acres in back of the present location. Could be that Miami stands a chance of getting a Circus Winterquarters.

I was thrilled that Animaland chose my Xmas card with the Santa Clown sitting on the Elephant. I can thank John L. Sullivan, the capable manager of this fine show. This outfit plays up and down the East coast from Maine to Florida. Watch for it at your local Shopping Center. It is a wonderful treat for the chil-

dren and John L. will be very happy to greet you.

The most beautiful Clown Heads I have ever seen are by a new artist, Doris Frech. Her medium is water color, her work is fresh and the coloring adapted in new and different effects. For me, she did Ernie Birch, Harry Dan, Albert White, Felix Adler and Emmett Kelly. Her work doesn't stop here. She will paint to order any circus clown you name, or yourself in clown make-up if you supply your picture. Where can you get an original hand painted picture of your favorite clown for \$10.00. Size of picture (life size) 11"x14".



CHS member Stuart Hills, as seen by Doris Frech. (See story above).

Jim Raab, Balloohoo artist for the Ser-toma Club of Reading, Pa., selected my Big Top stationery for their mail coverage of the coming event when Cristiani Bros. play for the fifth year in a row. Here is my stationery list:

The Big Top, The Big 3 Ring, The Big Sideshow, The Big Parade, The Big Show and The Big Train Show. 50 sheets: \$2.00; 100 sheets: \$3.00; 200 sheets: \$5.00. All headings in 3 colors. Add 25¢ postage on each order. Kay Goff Payne is the artist on the above, THE BEST!

Undaunted and death defying, that's Harold Alzana. On Thursday night, Jan. 28th, the Sadlers and the Daws were only five feet away from where Harold fell and was checked by a body block from Bob Russell, Alzana's Underwalker. If you read in the newspapers that women fainted and screamed and that children cried, don't believe it. There was the greatest hush and silence that came over the auditorium that it was unbelievable. 8500 people saw Trevor Bale, Ringmaster, rush over and start to comfort both men, although both were prone on the floor, each knew their bodies had been injured. Harold's ribs and shoulder suffered fractures, Bob attempted to get up and caved to the floor again and

that is when those close by realized he had broken his leg from the impact. It took place in 3 or 4 seconds and in that small space of time, Bale blew his whistle and the finale was on. Sometimes the newspapers over-play their hand and instead of leaving "as is," they try to establish the fact that the arena was a bedlam. Ring attendants formed a human chain around both men and held back the crowds as they were filing out of the auditorium. What did Harold say the next day when interviewed on T.V.? "I've fallen three times before. I'll be back on the wire very shortly." Undaunted and death defying, that's Harold Alzana . . .

The Circus Wagon Shadowbox can be purchased 3 ways; Just the Front Wagon frame already painted and you make your own box and shelf, \$3.00; Front Wagon Frame painted and the Box and Shelf unpainted, \$5.00; or complete Frame and Box, painted \$6.95. All p.p.

Don't fail to drop me a postcard if you would like to have my complete Circus lists. Ten pages of interesting Circusiana.

Stuart Hills, Simsbury, Conn. and his wife with their two sons dropped in on me in February. They had come in from Sarasota and were on their way to visit Clyde Beatty's Jungleland. Stuart came up with a good one while he was here. He takes each Clown Bandsman, snaps off their heads and interchanges on each body, giving two more different effects. I learn something new every day! (Clown Band was in Sept.-Oct., 1959 issue).

We laugh at clowns. Among the best was Felix Adler. A pink pig was his trade-mark for 30 years of his half century in the circus. His mournful eyes squirting watery tears but still with a happy mouth. On my wall is a picture of Felix Adler done by Doris Frech. The last few weeks I have looked at the picture more than ever before, only because my collection of famous clowns is now minus one. When we watch the clown walk-around, why do we say, "I wish I was down there with them." Is it the Ham in us or is it our own personal desire to want to make people laugh? Wonder how many of us could take the rough and ready life of a circus clown, the pathos and the heart-aches, but to a clown, the reward must be the happy laughter of children under the Big Top and to know that he has made an adult feel like a child again. Some day I am going to ask Red Skelton and Jackie Gleason how it feels to be a clown. They know, they have both been "with it." I'll let them answer for Felix Adler . . .

What a fine spread Jim Parker had in the "Bandwagon" on his miniature circus. Another model builder and CHS member, Kent Ghirard along with Jim had a ball recently when they both donned clown outfits and joined the walk-around in the E. K. Fernandez Circus that played Honolulu in Feb. Bet you Lewis Taylor, Pub. by Doubleday. Read about John Ringling North, Merle Evans, Roland Butler, Pat Valdo, Concello, Gar-

»» Freddie Daw's Three-Ring Letter ««

gantua, and the darling of the circus, Lillian Leitzel. While 25 copies last: New books with dust jackets. p.p. \$1.75.

BOOKS	BOOKS	BOOKS
I have 9 copies left of the book "Circus" by Staub, out from London. Over 100 pictures and sketches. Reg. price \$6.00—While they last \$4.00 p.p.		
Chindahl Book, Pictorial Circus \$5.00		
Hold That Tiger, by Stark \$2.50		
Grimaldi—King of Clowns by Findlater \$3.00		
Circus Rome to Ringling by Murray \$4.95		
Ringling Picture Book \$1.50		
Circus Bands Booklet by Braathen \$1.00		
Circus Clowns on Parade by Cook \$2.00		
Old Circus Parade Wagons by Curro \$2.00		
Ringling Souvenir Program 1959 \$.60		
Ringling Souvenir Program 1958 \$.60		

All above books are new and shipped postpaid.

I guess we all know now that Ringling will move winterquarters to Venice, Fla. About 20 miles south of Sarasota. They have 20 acres with option on 80 acres adjoining. It will be known as Ringling-land. Right on H'way U. S. 41. Also, the truck caravan didn't work out. They are remodeling 14 Baggage and Passenger cars that they will use this year. The ends are being revamped so that they can drive right in. Don't believe any Flats are being considered in this new move.

The Tipple Topple animals from Austria are about the closest you can hope for in $\frac{1}{4}$ scale. I'll say darn close. They are already painted and you can have a complete menagerie for less than \$6.00. Write and I'll send you a picture price list.

Fast disappearing from the scene are the Globe Circus Wagon kits. My supply is way down. I have the Calliope, Tablau and Bandwagon. 75¢ each or all three for \$2.00 postpaid.

I have all the Wardie-Jay kits in stock. $\frac{1}{4}$ and $\frac{1}{8}$. Be sure and write for list if you don't have one. Speaking of lists, I will gladly send you same on all my items. A postcard will do it.

Nick Laxman CHS and Model Builder has been after me to produce bandsmen in $\frac{1}{2}$ scale. Truthfully, I have shied away from it, but Nick is persistent and I almost feel like jumping the gun and going ahead. I do need $\frac{1}{2}$ scale model builders who would really be interested in this item. We both have had several letters from interested persons, who have just about told me "it's a must in $\frac{1}{2}$ " didn't know that Kent is a STILT Clown.

The following book, four years ago, sold for \$3.50. Center Ring by Robert scale," so a few more letters and cards might do it! Want to try??

I have only 3 copies of Cole Bros. GRAND ENTRY, size about 16"x 29", lithographs rolled, not folded. About 20 years old. Only 3—\$3.00 each.

Only 3 copies of Cole Bros. BIG TRAIN SHOW, size 20"x 29", liths. rolled, not folded. Same age—\$3.00 each.

I have a new supply of the Tramp clown holding a head of cabbage. $\frac{1}{4}$ scale. Unpainted \$1.00 or we will paint \$2.00.

Have a new sheet showing the Marching Spec Band, two new Panda Bears, one sitting, one standing, also, two musicians seated polishing their Tuba and French Horn. And last of all, my new Animal Trainer. Action position, holding prodding pole in right hand, chair in left hand. Gladly send you a picture—let me know.

If any CHS members have toyed with the idea of starting a miniature circus, I'll gladly run an article by Wardie-Jay that tells you how to get started. Just drop me a line and let me know that you are interested.

12 new figures will be added to my line this year. These are in addition to the four bands already beating out the March of the Gladiators on miniature circuses throughout the land. The following are in production:

Spec Girl—sits elephant, horse or trapeze. Clown—tipping hat, holding ridiculous umbrella.

Flyers—man catcher, girl flyer, man flyer. Trapeze Artist—on one foot, beautiful pose

New Tiger—sitting, awaiting his turn

New Lion—sitting, awaiting his turn.

Mad Tiger—does not like his trainer!

Angry Lion—never wanted to be a performer!

Above are the figures suggested by several of my circus friends who have encouraged me to produce performers and animals. Please remembr, when we start a new figure it takes about six months to complete.

Great Post Card Buy: 100 Ray Wolf's EMMETT KELLY in color for \$2.00. Cards shipped postpaid. Grand idea for Xmas cards in 1960.

Supply getting LOW and when gone, I will discontinue the following items: Ballerina Doll, made of plastic, assorted colors. Use them as web girls, spac etc. Sample 25¢ or 5 for \$1.00 postpaid.

The Circus Model Builder's Convention in July will be a humdinger. Wait until you see the Yankee Robinson Ring all decked out in their monogrammed shirts in Santa Monica, California.

John Zweifel and his lovely bride of last May paid us a visit in Feb. John's $\frac{1}{2}$ scale circus is a main attraction at the Circus World Museum in Baraboo, Wisconsin. John is a member of the CHS, CFA and the CMB.

We have several orders for the Hippo Den $\frac{1}{4}$ scale Wardie-Jay wagon to build. We increase the size of the Cage wagon by making it $\frac{1}{2}$ longer and $\frac{1}{4}$ higher and top it off with a submerged tank in the floor. Price at this writing—unpainted, \$8.95 p.p.

Want to start a correspondence with a Circus Fan in England? Write C. E. K. Lane, Flat 1, 72 Denmark Villas, Hove 3,

Sussex, England. English Circus Books, Liths and all general news on European Circuses—Lane is your man. Terrific! Lane is also a circus model builder in $\frac{1}{4}$ scale.

Another great model builder, Carl Sedlmayr, Jr. of Tampa, Fla. paid me a visit in Feb. Carl's wagons are known to be letter perfect in all detail. In making scroll, Carl takes a piece of copper wire, makes any designs he wants, then glues it to balsa or bass wood and jigs it out. Turns it over and with 00 sandpaper gets a bevel on the scroll that is true prototype. This I must try . . .

These went big, so made up a new batch. All you pay for is the postage and wrapping. Assortment of Scrap-book Material: U. S. Rubber Co. story of Hunt's Circus, plenty of pictures. History of the American Bandwagon from Clever Brooks Co. Side-show and picture of Barnum from John Hancock Ins. A beautiful clown head pic from Hammermill Bond Paper Co. Three pics from Peninsular Paper Co. I'll accept coin or stamps on this. 49¢.

The last week in January I had a pleasant surprise. My youngest circus friend called on me. Eight year old Peter Mark Barrie from 60 Roe Ave., East Patchogue, N. Y. Along with his little brothers and mother, I was thrilled that Peter insisted that his mother drive to Miami from Ft. Myers to meet F.D. How much younger can I get them?? Peter knew just what he wanted in figures and animals. His little brother collects bears and lucky for me, I had a couple that he was able to add to his collection. We had a wonderful chat—Mrs. Barrie helps Peter with his hobby, so there are 3 more Barrie Circus Fans from New York!

Our good friend, Kent Ghirard has come up with a novel idea and it is a honey . . . He photographs old and new lithographs and his finished photo is 3"x 3"—see from his list that they date back as far as 1925 up to present date. He sent me a sample of 1938 Ringling Bros. Barnum & Bailey featuring "Bring 'Em Back Alive Frank Buck." The picture is great and very clear. Wonderful idea for someone collecting lithos in "miniature." Betty (my wife) has a good idea of ordering many and coloring same and cutting out for our side show panel etc. Write Kent for his list. His address is, Kent Ghirard, 432 Ena Road, Honolulu 15, Hawaii.

The PURPOSE of my 3 Ring Letter is to bring you news of the Circus Fans themselves. Many other letters and bulletins keep you posted about the Circus and the personnel of each. I feel that the Circus Fan is important too and it is through his or her efforts that they are contributing to help keep the Greatest Show on Earth alive. I'd like to hear from you and of your circus interests. I'd like to close by saying: "A person without a hobby is the lonesomest soul in the world."

"See you at the circus."

Freddie Daw

SELLS CIRCUS AND FLOTO SHOW

(Continued from Page 11)

Barnum and nationally known in the Circus field since 1910. Competitively, surely it could better stand on its own name and reputation than SELLS CIRCUS.

In 1924, Sells-Floto tour of the South was rough on opposition. The Billboard reports that a feud developed between Sparks and Sells-Floto. Charley Sparks accused the Sells-Floto Billers of pasting over Sparks paper and Sells-Floto claimed that Sparks covered theirs first. The result was a Court order preventing both from interfering with each other. Maybe the "Rat" sheet used in Rocky Mount was aimed at Sparks opposition? It could be they thought the old SELLS CIRCUS had more appeal in the South—which was Sparks territory.

So much for 1924. Let's take October 14, 1919. Zack Terrell then was a young man under Jerry Mugivan. Mugivan liked graft and Terrell in those day didn't turn away from it. Wouldn't it be rather fitting for Terrell and Ballard to frame a small show for the Summer and Fall of 1919 for the sole purpose of getting some of the cotton and tobacco money in the South—using a faked title to oppose Sparks and John Robinson?

Perhaps somebody in Rocky Mount, North Carolina or elsewhere in the South remembers or has heard of SELLS CIRCUS. If so, please send comment to Agnes King, Editor of the "Bandwagon."

TROUPE IN THE EARLY DAYS

(Continued from Page 2)

to Philadelphia, where he had a winter engagement. Apparently indoor circus entertainments playing long engagements were much more common in that day than I at least had realized from previous reading.

He made the season of 1866 with S. O. Wheeler and went out in 1867 with Howes United States Circus. He reports this tour as eminently successful financially, but records terrific clem in Londonderry, N. B., McIntyres Hold (wherrells that?), and Lenoxville, P. Q. Could it be that Les Habitants did not take kindly to what is now known as graft?

Glenroy played another indoor engagement lasting until February 1868. That Spring he went out with Howes Circus and Reisbachs Menagerie. This is the first time he mentions an animal exhibition with a circus. The outfit folded after thirteen weeks with not a performer or working man having been paid a cent. The show property was sold at sheriffs sale for \$5500. All of this went to the sheriff and attorneys for "fees," a quaint custom not unknown today. The menagerie brought \$9500, and eventually wound up with Pogey O'Brien.

John Glenroy was now forty-one years old, out of a job, and dead broke. This after thirty-one years of entertaining the public as the stellar bare-back rider of one circus after another. He became severely ill, lost his sanity for a time, and had to be confined in an institution. For a time he was entirely dependant on the charity of a friend, doubtless an

other true circus addict, and the owner of a Boston hotel.

By the Spring of 1870 he was fully recovered. The remainder of his little book chronicles eight seasons with Alex. Robinson out of Utica, N. Y. He describes once a severe rain storm which routed audience and performers alike, and he tells of one blow-down. It is regrettable that at no time does he describe the equipment of the various circuses with which he travelled. He never mentions the number of horses and wagons, employees, etc. He mentions only once the size of a big top—a ninety foot round top, and does not say whether this was larger or smaller than the average. He does not mention anything about the seating, except in the one early Cuban venture where the audience was expected to bring their own. He says very little about the vicissitudes of circus travel. He does give an account of one night's journey of only twelve miles which never could have been accomplished save that a friend of the manager managed to secure the loan of fresh horses, as their own were completely exhausted from struggling with the hub-deep mud. This of course testifies to the fact that the show was small and had only a small number of horses. He also considered it worthy of note that the drivers of another outfit were to be congratulated on getting the show from Joliet to Chicago with the loss of only one horse. If this means that the loss of only one horse per run was unusual, the equine mortality rate among baggage horses must have been terrific.

He does not mention the mode of travel of the performers. Did they usually travel by buggy—some form of carry-all—or ride on the already overloaded wagons? He does not mention any special arrangements for women performers, although some such must have been needed. He does mention that in some of his early engagements he and the other

male performers were obliged to help erect and dismantle the tents. One thing he did do, he gave a complete list of the names of the performers on nearly every show he was on, and it is surprising how many of those names are seen in circus programs today.

Beginning at the age of nine, John H. Glenroy followed the red wagons for forty-two years, and left them without a word of complaint about hardships, penurious and dishonest managers, pay he did not get or anything else. He ended his active life as a clerk in the hotel operated by the friend who had stood by him in the darkest hour.

A hand-written note in the back of the book says that Glenroy died in New York, May 16, 1902, but gives no particulars.

SPECIAL EXHIBITION

The Michigan State University Museum announces a special exhibit on the American Circus consisting of models and historical items. The exhibit opens March 15th and runs through June 15th. The Museum is open weekdays from 9-5 and weekends from 1-5. The exhibit has been arranged by the Jane Melzora Ring of the Circus Model Builders and several Michigan members of the CHS including; Charles Boas, Harland Kline, Don Smith, Ray Thomas, and Clarence Avery. The Museum is located in the center of campus at East Lansing. Further information may be obtained from the Museum or from the CHS members listed above.

Note—Mills Bros. Circus will play Lansing, Thursday, May 12th.

New CHS member Edward E. Hollis asks for information on the Hollis Troupe. Anyone having such information write to Mr. Hollis at 107 W. Mulberry, Salem, Indiana.

BOOK —— BOOK —— BOOK

"Jungle Acrobats of the Russian Circus"

The Story of Boris Eder

One of Soviet Russia's foremost performers and trainer of lions, tigers, leopards, zebras, brown and polar bears and ostriches, and his life with Russian circuses travelling through rural and urban Russia.

160 pages, including 25 photos, on the factual experiences of the author and details of the Russian circus describing its organization, its travels and its reception by the people. A new Robt. M. McBride 1958 Edition in English, published at \$3.75 is \$2.00 Postpaid.

**GLOBE CIRCUS WAGON KITS AND DRAFT HORSES
FACTUAL CIRCUS BOOKS**

BETTY SCHMID

622 La Marido Street

PITTSBURGH 26, PENNA.

The BANDWAGON

**BARNUM & BAILEY
GREATEST SHOW ON EARTH
1891**

P. T. Barnum and J. A. Bailey were equal owners. Barnum died April 7th, 1891.

Manager—James A. Bailey
Treasurer—Merritt Young
Secretary—Benjamin Fish
Superintendent—Frank Hyatt
Trainmaster—Byron Rose
Supt. Canvas—Chas. McLean
Supt. Baggage and Stock—Dave McKay
Supt. Ring Stock—Wm. Smith
Supt. Menagerie—Geo. Conklin
Supt. Elephants—Wm. Newman
Supt. Properties—Wm. White
Equestrian Director—Wm. Ducrow

Four Advance Advertising Cars (4)

Baggage Stock Dept.—Supt. Dave McKay assisted by Tom Lynch and Jos. Hannah.

4 - 8 Horse Drivers; 10 - 6 Horse Drivers; 32 - 4 Horse Drivers; 2 - Pull up Drivers.

Dining Department—W. T. Campbell, Proprietor and Manager, evidently a concession in those days.

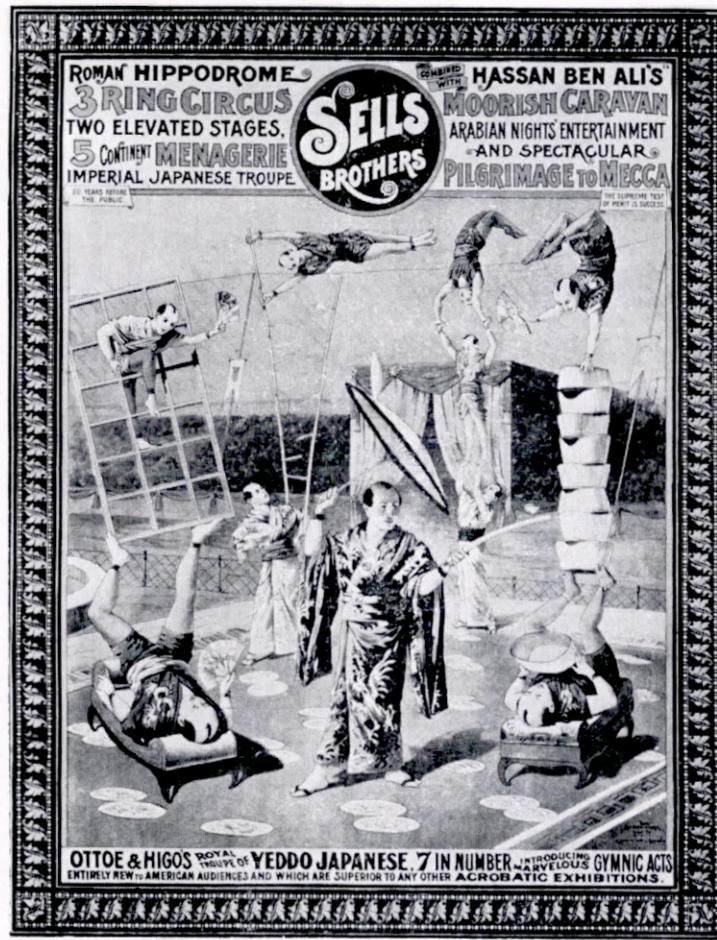
Barnum's Military Band—Prof. J. S. Robinson conducting with 29 musicians in band.

Side Show Band—G. D. Rossia conducting with 9 men.

1891 Parade List

1. Drum Corps
2. 24 Mounted Ladies
3. 40 Mounted Gents
4. Cage 50—Tigers—open
5. Cage 51—Lions—open
6. Cage 52—Leopards—open
7. Cage 53—Wolves—open
8. Gold Band Chariot (Band)
9. 24 Mounted Ladies
10. 40 Mounted Gents
11. Cage 54—Panther den—open
12. Cage 55—Bear den—open
13. Cage 58—Hyenas—open
14. Cage 45—Tableau Chariot. (Band)
15. Cage 63—Tableau cage
16. Cage 64—Tableau cage
17. Cage 65—Tableau cage
18. Cage 66—Tableau cage
19. Cage 67—Tableau cage
20. Cage 68—Tableau cage
21. Chimes Chariot
22. Lady Jockeys
23. Men Jockeys

Chappie Fox's Lithographs



This one sheet is most likely dated around 1893. It was one of a group made by Strobridge of Cincinnati for the Sells show.

The fancy border was used on a group of Sells posters of this period. The colors are softer than those used in recent years. However, the less brilliant tones were very popular on lithos on the late 19th century.

24. Roman Race Riders
25. 3-2 Horse Racing Chariots
26. 3-4 Horse Racing Chariots
27. Green Band Chariot (Band)
28. Cage 69—Tableau cage
29. Cage 70—Tableau cage
30. Cage 72—Tableau cage
31. Cage 73—Tableau cage
32. Melechoir Organ
33. Two Trapped Elephants
34. 12 Led Elephants
35. Dragon Chariot drawn by 4 Camels
36. 14 Dromedaries
37. Clown Cart
38. Cage 46—Tableau Chariot (Band)
39. Cinderella Chariot
40. Sinbad the Sailor Chariot
41. Red Riding Hood Chariot
42. Old Woman in Shoe Chariot
43. Jubilee Tableau Chariot
44. Santa Claus Chariot
45. Mother Goose Chariot
46. Blue Beard Chariot
47. Steam Calliope

From Route Book compiled by Harvey L. Watkins, B & B stenographer.

Submitted by Robert D. Good, Allentown, Pennsylvania.

Hagenbeck-Wallace Canvas For 1925

Submitted by Bob Bernard

NOTE:

The following is taken from a carbon copy of the original, sent by the Neumann Tent and Awning Company, to the Hagenbeck-Wallace Circus. All spelling is the same as it appeared on the original. There were some pencilled notes, which we have shown in this article by the following: (Note—etc.).

Many of our members have expressed an interest in an article of this type, and we are more than pleased that Bob Bernard has been able to furnish us with this. An extra word of "Thanks" to him.

NEUMANN TENT & AWNING CO.
1419 Carroll Avenue
CHICAGO, ILL.

Sept. 10, 1924

CONTRACT SEASON 1925

Hagenbeck-Wallace Circus
West Baden, Ind.

Gentlemen—We submit the following quotations

BIG TOP

160 ft. R. T. made in 6 pcs. of 9 sections each with 3 - 50 ft., middles made in 6 pcs. to lash at ridge with laps.

Material:—Top Boyle's 8 oz. drill, Sidewall Boyle's "AA" drill. All rope to be best grade Plymouth.

Rain ropes at all lacings. New style quarter poles with reinforcement pieces on outside and triple patches inside. Bands for quarter poles do double. Thimbles on bands 8" back. Top made with 16" extension eaves with sidepole holes to have patent irons which are to be leathered with russet leather and sidepole irons to have loop for sidewall lanyard. 14" beackets on all lacings using 12 thread rope on same and 1 3/4" rings for lacing holes. 8 ft. long clear lash ropes in thimbles on bands & lacings—Double guys at every sidepole. Round end pieces to have 5 spool patches on each piece with center patch to be 1/2 way between ridge and eave and balance of ropes in line. Spool patches on middle pieces arranged with 3 full patches in center and 1/2 patches on outside at lacing. All patches to be well sewn and to have 2 rings sewn in with patch on outside and to splice a 1/2 red rope 9' clear in each spool patch. Sew 1" ring on down rope at sidepoles placed 1/2 way between rim and first band on middles and on first pole rope in front of lacing on all round top pieces. All middle pieces to be made with 2 large and 2 small quarter pole holes. The rain roped bands to be stitched down or seized where they cross. No anchor or brace guy ropes. Seizing at sidepoles on eave rope to be well done. Bale ring lasher ropes to be 1" rope 16' long.

Roping to be as follows:

Eave rope	7/8
Up & down ropes on main ropes at sidewalls	3/4
Up & down ropes on Extras	5/8
Band ropes	24-27-30 th.
Main pole sideguy	7/8 cut 30'
Main pole sideguy	3/4 cut 33'
Extra side guys between sidepoles	3/4 cut 33"
Ridge	4" belt rope
Downhanks for 27 & 34 ft. quarter poles.	
Bale rings 26"	

Distance between bottom row of quarter poles to be 27 ft. on the ground starting from inside rim rope on extension eave. Distance between large and small quarter poles to be 25' 6 ground measure. Top to have 8 band sand bottom of hood to be roped. All material to be used in top Boyle's 6 1/2 oz. drill. Hood to be 12 ft. deep. All side pole guys to be spliced into thimbles at eave. All Hardware to be galvanized.

Scalloped border around top at eave to be 1/3 width deep which includes the scallop. The extension eave is to be inside of the 160 ft.

Sidewall 13 ft. high in 11 pieces with 2 pole laps, roped all around and to have 1/4 width band through center sewn 3 times. Made as follows:

Five (5) pieces 13 sections or 14 pole pieces

Five (5) pieces 8 sections or 9 pole pieces

One (1) piece 8 sections or 9 pole pieces

Sidewall lanyards 15 ft. Bottom ropes 12th 4 ft. long. Wall to be stenciled both upper corners B T and with number of poles in large letters.

Price ----- \$7980.00

BIG TOP MARQUE

30 x 30 Big Top Marque, 13 ft. sidewall, made for 2 center poles, 6 ft. netting on both sides, made of Boyle's 8 oz. drill all through. Lettered "BIG SHOW"

MAIN ENTRANCE price \$225.00

The inside of marque to be trimmed in red and made attractive.

Partition for marque made of red duck and lettered 35.00

All Must Have Tickets

Doors open 1 and 7 P.M.

Children under nine years of age 50¢

MENAGERIE

80 ft. R. T. with 4-40 ft. middle pieces

Top Boyle's 8 oz. drill (Note—5 Middles OK)

13 ft. sidewall made of Boyle's AA drill and made with red band in center and to have 2 pole laps. Wall to be lettered.

Top made with regular eaves with patent irons to be leathered.

Downhalls at all sidepoles. Thimbles at eave with sideguy spliced into same and to large enough for marque ropes.

14" beackets for lacing. Price \$3065.00

SIDESHOW

70 ft. R. T. with 2-40 ft. middles Top Boyle's 8 oz. drill.

Made with extension eaves. Made for 14 quarter poles

Quarter pole holes to be lacings.

12" beackets on lacings arranged with one long becket in center and bottom.

12 ft. sidewall made of Boyle's AA drill. Made with 2

pole laps. Sidewall to be lettered. Price \$1912.65

Sideshow Marquee 20 x 10 Top made of Boyle's 8 oz. drill

12 ft. sidewalls 1/2 widths red & white

Price \$60.00

DRESSING ROOM

(Note—60 ft.)

55 ft. R. T. roped every 4 widths Top Boyle's 8 oz. drill

Made for 16 quarter poles. One in each round end and on lacings and in center of middles. All poles holes to be leathered and to lap at lacings. Laps over all Lacings. Made with 3-30 ft. middle pieces.

All quarter pole holes to be arranged so as to use 14 ft. troughs. 12" beackets on all lacings.

10 ft. sidewall made in 5 pieces as follows

Round end pieces to be 2-11 sections Khaki

1 piece 12 sections for back made of Boyle's AA drill

2 pieces 6 sections for front made of Boyle's AA drill

This will give 2 pole laps on sidewall.

Downhalls for Troughs. Also for all poles

Price ----- \$1500.00

8 Horse troughs 14' made with 10 pockets

Price \$30.00 each 240.00

1 Pony trough 14' made with 10 pockets 30.00

DINING TENT

45 x 112 1/2 Hip roof square ends

18 widths wide x 45 widths long. Top in 3 pcs. to lace with lap over lacing. Roped every 3 widths.

Rain ropes at lacings. Top made push pole style

The BANDWAGON

DINING TENT (Continued)

12" extention eaves. Made for 6 center poles.
7 ft. sidewalls made loose to snap to top
Wall made of Boyle's AA drill
Marque 14' wide 7' deep with 7ft. wall, striped.
1 partition 8 x 47' 6" roped Made of Boyle's AA drill
Price ----- 750.00

KITCHEN

30 x 30 Hip roof end tent Top Boyle's 8 oz. drill
Made for 2 center poles
7 ft. wall in 4 pieces to snap to top and lace at
corners made of Boyle's AA drill 250.00

CANOPY

Made 12 widths wide and 15 ft. deep. Top Boyle's 8 oz. drill
made for 3 center poles and 10 side poles leathered.
7 ft. wall on the 2-15 ft. sides sewn on made of
Boyle's AA drill. Price ----- 90.00

DISHWASHERS

12 ft. (5) widths x 15 ft. (6 widths) made for 1 center pole
and 8 side poles Top Boyle's 8 oz. drill roped
7 ft. wall sewn on 2 sides and back made of Boyle's
AA drill. No front wall. Price 70.00

STABLES

2 Horse tents 34x70 Gable ends. Tops Boyle's 8 oz. drill
Top made in 2 pieces to lace with laps over the lacing
16" extension eaves.
12 beackets on lacings.
Center poles 6 widths apart and side poles 3 widths
apart. 7 ft. sidewall in 4 pieces to snap. Made of Boyle's
AA drill. Downhalls for troughs and all poles.
Price each \$ 443.78 887.56

1 Horse tent 34x85. Top in 2 pcs. to lace
otherwise as above—Price ----- \$ 525.10

18 Horse troughs 14 ft. with 3 boxes. Price 480.00

BLACKSMITH

20x20 Blacksmith top. Boyle's 8 oz. drill
Made for 12 sidepoles. No sidewall Price 100.00

WARDROBE

20x20 Square hip roof tent. Top, Boyle's 8 oz. drill.
Made for 1 center pole and 12 sidepoles.
7 ft. wall in one piece to snap to top Khaki drill 125.00

CANDY TENTS

3 Candy tents 12x12 square hip roof for 1 center pole made
of 1/2 width red & white duck. Blue trimmed. Made for
1 lo ft. Center pole and 7 7 ft. sidepoles. 7 foot side-
wall in one piece to snap to top and go around 2 sides
and back. No front wall.
Price each \$72.50 217.50

CONNECTION WALLS

2 pcs. 18 ft. wall 6 sections (7 pole)
Roped with 18th rope. Lettered B. T. Conn
Made of Boyle's AA drill. Price each \$60.00 120.00

1 pc. 13 ft. connection wall 13-4 width sections
AA drill roped with 5/8 rope, lettered D.R. Conn 130.00

4 toilet tents, 7x7 One center pole 6'6" wall 8 oz. drill
with ventilators in top. 110.00

1 Red & white curtain 12 ft. wide x 13 ft. high, solid red
with rings on top to slide on iron bar 20.00

1 pc. canvas 4'6" x 19' for entry door with ropes 13.00

Hoping to receive your order, we remain

Yours truly
Neumann Tent & Awning Co.
By C. A. Neumann, Pres.

ACCEPTED
Hagenbeck-Wallace Circus
by H. E. Sarig, Asst. Secy

Down in this left hand corner
written in pen and ink.

Prices based on —
Boyles 8 oz. Drill 29¢
Boyles 6 oz. Drill 24¢
Boyles AA Drill 18 1/2¢
Rope 17 1/2¢
Labor 90¢ hr.

According to the adding machine
tape attached to the original letter
the amount of the above tents came
to \$18,936.31. However, down in this
right hand corner appeared —
Rec'd ck. for \$18,000 in full of above
items. Signed by Edw. Neumann.
No Date.

NEUMANN TENT & AWNING CO.

16 N. MAY STREET

Near Madison

Chicago, Ill.
March 14, 1925

Hagenbeck-Wallace Circus
Peru, Indiana

Gentlemen:

We delivered on March 12th to the Taylor Street Warehouse
for your account the following:

Eight (8) Bundles containing:

Marque for Big Top

1 - lettered partition for same

40 ft. middle for 80 ft. Round top

3 - 12x12 Candy Tents with 4 pcs. of sidewall in each

2 - Ends and 1 Middle Piece for Dining tent

4 - Pcs. 7 ft. sidewall for Dining tent

1 - Pcs. of canvas 4'6" x 19' to be used for entry door

2 - Red & White 13' sidewalls to be used as connection
Wall from Big Top Marque to Big Top when Me-
nagerie is torn down.

1 - Red & White curtain 12' wide x 13' high with rings
on Top to be used in closing entry door.

1 - Pcs. Red & White canvas 10' wide x 13' high to go
back of band stand.

1 - Pcs. of 13' connection wall 13 - 4 widths sections long

2 - Pcs. 13' connection wall 6-4 widths sections long each
The Warehouse advised us that they would send the
Warehouse Receipt to you direct, although we tried to get it
to send to you but their rule is that the receipt must be sent
to the parties for whom the goods are stored.

Assuring you of our appreciation of having been favored
with your order which we were glad to give every attention,
trusting that you may find everything satisfactory as we have
made every effort to make the best outfit we have ever turned
out in the hope that it may secure us your order for next season,
we remain

Yours very truly
Neumann Tent & Awning Co.
By Edw. Neumann

Elephantania — 1959

(Continued from Page 9)

UNA—Indian female

1958-1959—Mills Bros. Circus, from a man in Macon,
Georgia. Brought over with the Ringling Punks
in 1954

VIRGINIA—Indian female

(See "Burma")

VIRGINIA—Indian female

1955-1959—Kelly-Miller Circus, from Atlantic Fertilizer Co.

VIRGINIA—Asiatic female

1926-1959—San Francisco, California Zoo, from Frank Buck

WATTI—Indian female

1939-1940—San Francisco World's Fair

1940-1959—San Antonio, Texas Zoo

WIDE AWAKE—Indian female

1921-1959—Woodland Park Zoo, Seattle, Washington,
from Singer's midgets

WIDGET—East African female

1955-1959—Brookfield Zoo, Chicago, Illinois

WINKIE—Indian female

1954-1959—Sacramento, California Zoo

WINKIE—

1950-1959—Madison, Wisconsin Zoo, from Henry Trefflich

ZANGELIMA—African male

1944-1959—Bronx Zoo, New York City, gift from Belgian
Congo

ZIEGFIELD—Asiatic male

1924-1935—Owned by daughter of Flo Ziegfeld

1936-1959—Brookfield Zoo, Chicago, Illinois

Wirth Circus, Australia had the following elephants in
1959—Doll, Eily, Jessie, Jodee, Lena and Rill.

Members Of CHS Honor Karl King



Reading left to right in the picture are: Sverre O. Braathen, Fay O. Braathen, Mrs. Neil Knose, Neil Knose, Harold Bachman, Ruth King and Karl L. King.

The American Bandmasters Association had their annual convention in Madison, March 9th thru 12th.

On the morning of March 11th Sverre Braathen gave a talk before the convention on THE PARALLEL DEVELOPMENT OF BANDS AND THE CIRCUS IN THE UNITED STATES.

On the evening of March 11th the members of the Circus Fans and Circus Historical Society in the Madison area gave a dinner at the Embers, in Madison, honoring Karl L. King of Fort Dodge, Iowa, a past president of the American Bandmasters Association.

Those attending were Mr. and Mrs. Sverre O. Braathen, George Finnegan, Hallie D. Olstadt, Prof. and Mrs. Frank B. Thayer, Al. Schadee, Louis Paulson and Mr. and Mrs. Elmer Ziegler of Madison. Mr. and Mrs. Dean Thomas and Charlotte Thomas of Stoughton, Mr. and Mrs. Charles Sherwood of Janesville, Mr. and Mrs. Frank Van Epps of Portage.

Guests were: Mr. and Mrs. Karl L. King of Fort Dodge, Iowa. Dr. Peter Buys, former Sousa clarinetist and arranger and director of Hagerstown, Maryland, Municipal band. Glen Bainnum, Secretary and Treasurer of American Bandmasters Association and former director of University of Northwestern band. Harold Bachman, former cornet player with the Al G. Barnes Circus, Kryl band and former director of Bachman's Million Dollar Band, the University of Chicago and University of Florida bands. Mr. and Mrs. Chuck Barnhouse, Oskaloosa, Iowa, Mr. and Mrs. Neil Knose, Music Publisher, Chicago, Chester Harding and wife, former musician with Al C. Sweet's Hussar band of Luxembourg, Wisconsin. James Harper, band director, Lenoir, North Carolina, Lynn Sams, President

Buescher Band Instrument Company and Joseph Grolimund, President of Selmer Band Instrument Company, Elkhart, Ind.

Mr. and Mrs. Fred Parfrey, Beaver Dam, Wisconsin, high school band director and member of Wisconsin Bandmasters Association. Mr. Walter Gollmar and Ruth Morrison of Evansville, Wisconsin.

Those who spoke at the dinner were Sverre O. Braathen, Karl L. King, Fred Parfrey, Glen Bainnum, Neil Knose, Harold Bachman and Peter Buys.

On Saturday afternoon Mr. and Mrs. Sverre O. Braathen were hosts at a cocktail party at there circus room to Hallie D. Olstadt and George Finnegan of Madison and a number of the members of the American Bandmasters Association.

BOB TABER SAYS

Forty years ago in the winter of the 1919-'20 period there were 39 circuses and wild west shows listed as in quarters. These were scattered across the country from Connecticut to California. Of these titles not a single one is in quarters this winter. The only title still before the public is the Ringling-Barnum one though it is not laying off as it did in that period.

The shows with managers and headquarters follows—

Arp's American Circus, Emil A. Arp, manager, Davenport, Iowa.

Atterbury Bros. Wild Animal Circus, Lancaster, Missouri.

Backman-Tisch Trained Wild Animal Circus, John T. Backman, manager, San Antonio, Texas.

Al G. Barnes Trained Wild Animal Circus, Phoenix, Arizona.

Frank Belmont's Wild Animal Arena, Oxford, Pennsylvania.

Robert W. Butler's Trained Animal Show, Friday Harbor, Washington.

Carlisle's Frontier Wild West Show, R. C. Carlisle, manager, Catskill, New York.

Christy Railroad Show, Galveston, Texas.

M. L. Clark & Sons Show, Alexandria, Louisiana.

Carl H. Clark's Trained Animal Circus, Carl Clark, manager, Chambersburg, Pennsylvania.

Cole Bros. Shows, E. H. Jones manager, state fairgrounds, Shreveport, Louisiana.

Cook Bros. Circus and Wild West, D. Clinton, manager, Trenton, New Jersey.

De Blaker's Dog & Pony Show, John De Blaker, owner, Patterson, New Jersey.

Gentry Bros. Houston, Texas.

Great Sanger Circus, Floyd King, manager, Memphis, Tennessee.

Hagenbeck-Wallace, Bert Bowers, manager, West Baden, Indiana.

Geo. W. Hall's Shows, Wm. P. Campbell, manager, Evansville, Wisconsin.

Honest Bill Show, Ada, Oklahoma.

K Bar Wild West, Bill Penny, manager, Denver, Colorado.

Lamont Bros. Shows, C. R. Lamont, manager, Salem, Illinois.

Lowande's American Circus, Oscar Lowande, manager, Reading Massachusetts.

Lowery Bros. Show, Geo. B. Lowery, manager, Shenandoah, Pennsylvania.

Lucky Bill & Honest Bill Shows, Quenemo, Kansas.

McGill's Wild West, Col. McGill, manager, Red Lion, Pennsylvania.

McKenney, Blanche-Hunter Combination, Shelbina, Missouri.

Walter L. Main Circus, Andrew Downie, proprietor, Havre de Grace, Maryland.

Maloon Bros. New Model Shows, Coonie Maloon, manager, Union City, Indiana.

Miller's Wagon Circus, H. R. J. Miller, manager, Wilton, Wisconsin.

Monroe's Eastern Circus, Ed E. Myhre, proprietor, Grand Meadow, Minnesota.

Rippel Bros. Shows, Gus Rippel, manager, Orange, Virginia.

Ringling Bros.-Barnum & Bailey Combined Shows, Bridgeport, Connecticut.

John Robinson's Circus, Jerry Mugivan, manager, Peru, Indiana.

Rhoda Royal Circus, Augusta, Georgia.

Silver Family Show, Bert Silver, manager, Crystal, Michigan.

Sells-Floto Circus, H. B. Gentry, manager, Denver, Colorado.

Sparks World Famous Shows, Chas. Sparks, manager, Macon, Georgia.

John R. Van Arnam's Circus, J. R. Van Arnam, proprietor, Northville, New York.

Wild Bill's Wild West & Old Cheyenne Frontier Days Combined, Hall & Roby, managers, Lancaster, Missouri.

Yankee Robinson Circus, Fred Buchanan, manager, Granger, Iowa.

Some shows were enroute all winter. Boone's Circus & Wild West was at Clayton, Oklahoma, December 18.

Convey's Circus was indoors at Milwaukee, Wisconsin, December 20-28.

WILD WEST GREAT IN EVERY WAY

(Furnished by William Johnson)

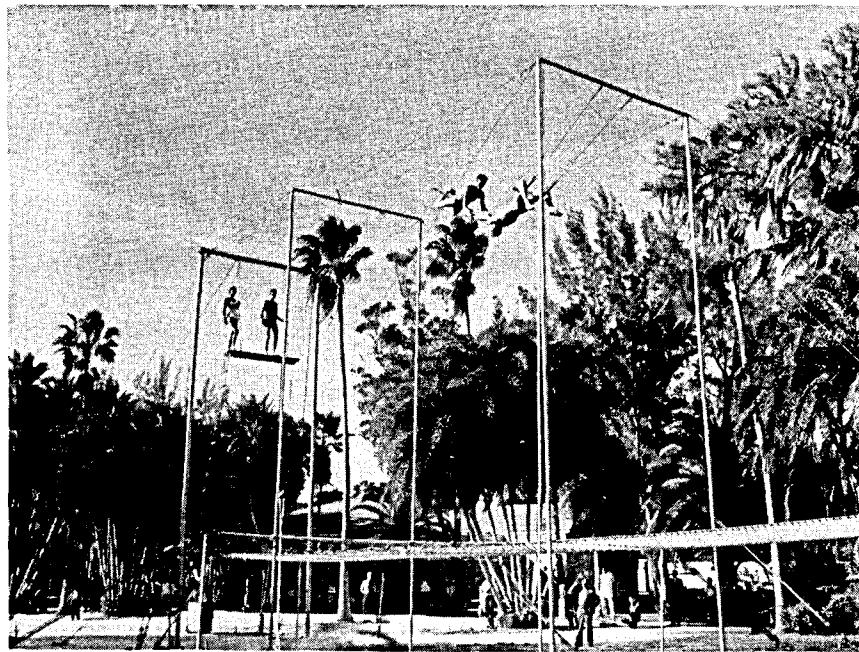
Reprint of La Crosse (Wis.) Tribune—
August 17, 1908.

America has many celebrities whose deeds in war and in peace are, so far as the masses are concerned, confined to books; there is one, however, who so thoroughly belongs to his time as to virtually live daily with the people whom he so well served and that is Colonel William F. Cody, known to his generation and destined to be remembered as "Buffalo Bill." This American notability comes not alone with his story from the historic scenes in which he figured, but with the very atmosphere of the plains, the once wild west, the Indian with the camping ground and buffalo hunt, accompanying his work. The battle in which, nearly forty years ago, a young scout killed an Indian chief whose atrocities had marked the advance of civilization with horrors untold, is more than a matter of history to the public even to this day, for the scene is daily and nightly being re-enacted by the very scout who was the leader in that fight. Aided by the art of the first class performance and emphasized by the magnetic fact of the original scout in the saddle, the scene is among the most telling of modern realistic presentations.

If there were no other features in "Buffalo Bill's" wild west than his own appearance, and the real pictures of the scenes in which he won fame, and his place in the affection of the American people, the performance would easily have first place among amphitheatrical exhibitions. But from the first feature, which grows in interest, until the audience sees rough riders of every nation assembled as if they walked out of history, and out of scenes from Fonteney to Waterloo, from Moscow to Gettysburg, from the sands of Africa to the Valleys of Wyoming, the exhibition is entertaining. Thus the play becomes at once educational in a dramatic sense, and this generation owes it to a time in which it lives, to see and know as much as possible of the strong lives and splendid daring which reduced the wild west to the empire of peace and prosperity that it now has become.

It is a historical fact that in 1869, after months of arduous trailing and pursuit, the command of Major General Eugene A. Carr, with "Buffalo Bill" as chief of scouts, ran down, surrounded, and surprised the then most desperate band of red marauders that roamed the plains, named the "Dog Soldiers," renegades from different tribes under the command of Chief "Tall Bull." The battle that ensued was a bloody one, and most disastrous to the Indians, many being captured, over one-hundred killed and wounded (left on the field) and the rest scattered; their herds of horses, tents, provisions and equipage taken and

The Museum of the American Circus



Saturday, January 9, 1960 was another red letter day in the recording of circus history. With fanfare and flurry the Museum of the American Circus officially opened its greatly enlarged and refurbished displays. The governor of Florida, Leroy Collins, cut the ribbon and Father Ed Sullivan represented the Circus Model Builders in dedicating their plaque in memory of past CHS member Terrell M. Jacobs. An outstanding circus performance was given with performers from the Sarasota Sailor circus as well as from the Ringling show. Merle Evans lead the band and Hugo Schmitt handled the elephants. CHS John P. Yancey, of Newport News, Virginia was on hand representing the Circus Historical Society. He recently donated his full collection and model circus parade to the museum.

All of this came into being through the efforts of CHS Mel Miller who had foresight to plan and the feeling of responsibility that made every detail authentic. Mel has done a first rate job, the over-all exhibit is of a very high standard.

the guiding spirit, "Tall Bull," killed by Chief of Scouts Cody. This battle scene is vividly represented, as well as details of Indian primitive life on the trail and in the camp; the surprise attack and the victory, is one of the main features of the season's exhibition.

It is more complete in detail than any picture of the old time western life yet presented and has been witnessed in New

In addition to the parade wagons reported earlier the following wagons have been acquired from the R-B winterquarters.

- No. 5—Old cookhouse wagon
- No. 9—Blacksmith wagon (completely outfitted)
- No. 61—Property wagon
- No. 64—(old) Tailors wagon
- No. 81—Cage (backyard cage for cat act)
- No. 82—Al G. Barnes baggage wagon, open top with wooden wheels.
- No. —Another Barnes wagon, now flatbed, originally was probably a canvas wagon.
- No. 136—Ring stock trappings wagon

These wagons will be rebuilt and repainted in the authentic manner in which they traveled over the road. Photos of the museum will appear in future issues of the Bandwagon. CHS Vice President Chappie Fox, Director of the Circus World Museum, in Baraboo, visited the Sarasota museum shortly after the opening and reports that Mel has done a remarkable job.

York and Washington by many army officers who figured in the engagement and will always live in history as Carr's great victory at Summit Springs.

The program this year is replete with many novelties, notably Ray Thompson's trained Texas Horses, a game of football on horseback, the Union Pacific train holdup, besides all the well known features. At La Crosse August 19th.

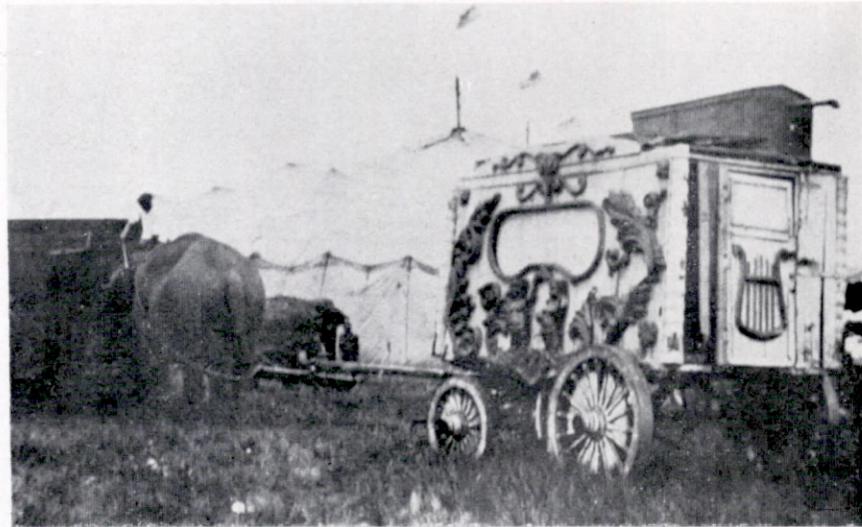
Circus Wagon History File

By Joseph T. Bradbury

Shown in photo no. 1 is the air calliope on the Al G. Barnes Circus about 1928. This particular wagon is the last air calliope to appear on that show. Barnes had at least three other air calliopes earlier, including one mounted on a truck.

The wagon was built in the early 20's, sometime after the 1920 season. Bill Woodcock was on the Barnes show in 1920 and reports that the show had two air calliopes that season, both on the show at the same time, but that this one had not yet appeared. It is believed that the air calliope shown in the illustration was built at Barnes quarters in Venice, California in the winter of 1920-21. At that time several new parade wagons were constructed using carvings obtained from the Bode Wagon Works of Cincinnati. If this assumption is correct then 1921 would be the first season on the show for the new air calliope. In parade it was drawn by a pony hitch. It continued on the show even after parades were cut out in mid season 1924, and we have reason to believe it remained on the show through the 1928 season, which was the last one the show was under the ownership of the late Al G. Barnes.

The circus was sold to Bert Bowers, representing the American Circus Corporation (Jerry Mugivan, Bert Bowers, and Edward Ballard) on January 5, 1929 for \$150,000. Most historians think the air calliope was carried on the road in 1929, the only season the show was operated by the Corporation. In September 1929 all of the five circuses owned by the American Circus Corporation were sold to John Ringling. Some observers place the air calliope on the Barnes show in both 1930 and 1931, although photo-



William Woodcock Collection

Photo No. 1—Air Calliope on lot, Al G. Barnes Circus, about 1928.

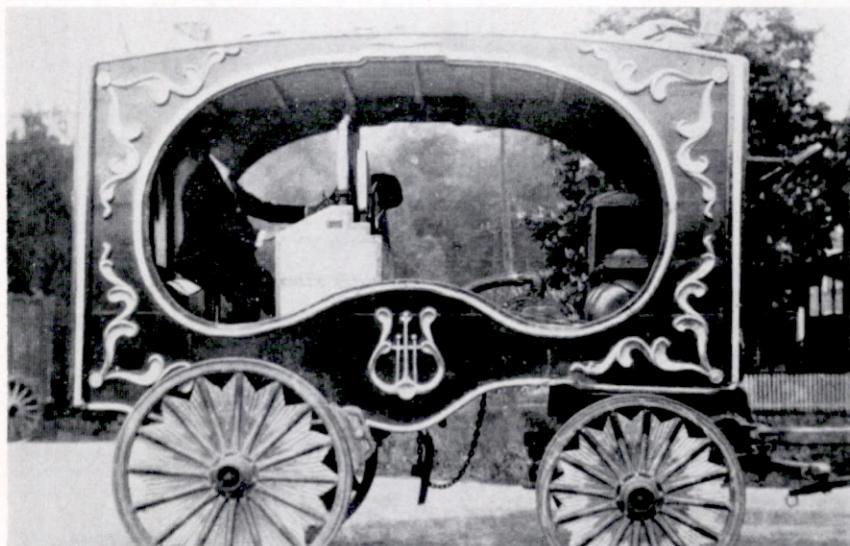
graphic proof seems to be lacking. Agreement seems to be unanimous that by 1932 the wagon was retired and was probably dismantled at the old Baldwin Park, California quarters.

The air calliope shown in photo no. 2 is quite well known to most circus photo collectors and can readily be identified as the Sparks calliope used in the 20's. The wagon was built by Moeller Brothers of Baraboo, Wisconsin along the lines of those previously built for Ringling Bros. and Gollmar Bros. circuses. C. P. Fox has a photo showing the wagon in a group of newly constructed Sparks cages and baggage wagons standing outside

the Moeller shops in 1921. It should have been delivered to the show in time for the 1921 season. The instrument was manufactured by Joe Ori, calliope builders.

The calliope was used in the fine street parades the Sparks Circus, owned by Charles Sparks, put out on through the 1928 season. In the fall of 1928 after the show had returned to winter quarters in Macon, Georgia's Central City Park, Sparks sold the circus to Henry B. Gentry, well known showman who with his brothers had operated the Gentry Bros. Famous Shows through the 1916 season, and following that had managed the Sells-Floto Circus for a few years for Tammam and Bonfils. It soon developed that Gentry was only acting as an agent for the American Circus Corporation, to whom Sparks had repeatedly refused to sell. For the 1929 season Gentry managed the show for the Corporation and the street parade was continued. It was the first regularly scheduled street parade for one of the Corporation circuses since 1925.

Ownership of the Sparks show as well as the other circuses the American Circus Corporation had, passed to John Ringling in September of 1929. The show returned to Macon quarters following the season and Ringling sent Ira Watts to take over the management of the show for the coming 1930 season. The street parade was discontinued and Watts sent the show's steam calliope to the Ringling-Barnum quarters in Sarasota, but the rest of the show's parade equipment, including the air calliope, was taken on the road in 1930. All of the tableau and bandwagons were of box type construction designed to carry a load anyway, so the show was not impeded. The air calliope took up very little train space



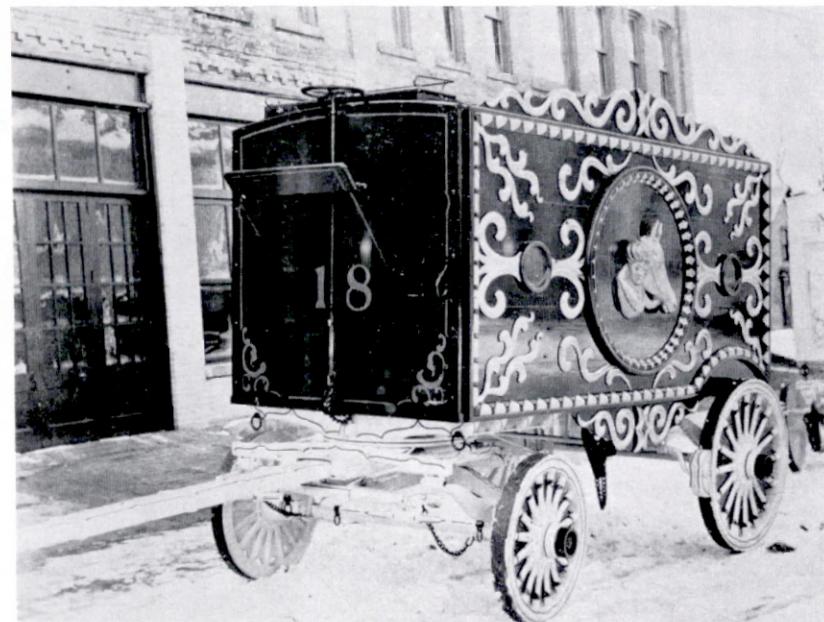
J. V. Leonard Collection

Photo No. 2—Air Calliope, Sparks Circus, 1928.

and it was worth that for the ballyhoo benefit it provided.

Following the 1930 season the Sparks show went into quarters with the Ringling-Barnum show in Sarasota. For 1931 the show was cut down from 20 cars to 15, and the bandwagons were stored with the excess equipment in Sarasota, however the air calliope remained on the show. It was used to house the recorded "canned" music apparatus the show used in 1931 in lieu of the traditional circus band. After the 1931 season the Sparks show was taken off the road and the equipment was all stored in the fields of the Ringling-Barnum quarters in Sarasota. In a few years of inactivity the Florida sun and rain had reduced the wagons to dry rot. About 1938 all of them, including the air calliope, steam calliope, bandwagons—nothing was spared—were burned and the scrap iron salvaged. What disposition, if any, the Ringling management did with the air calliope instrument is not known.

The third photograph pictures the Clown Bandwagon used on the Sparks show in the 20's. The wagon with carvings featuring a horse's head and jockey was built by Moeller Brothers in Baraboo about the same time as was the air calliope. My records list 1922 as the first year for the wagon on the Sparks show. It was used in parades as the clown bandwagon on through the 1929 season, and as previously stated although



C. P. Fox Collection

Photo No. 3—Newly constructed Clown Bandwagon for Sparks Circus standing outside Moeller Bros Wagon Shop in Baraboo, Wisconsin, 1921.

street parades were discontinued in 1930 the wagon was carried on the show being used to carry various properties. Following the 1930 season when the show

was cut down in size the wagon was stored in Sarasota. It was included of course in the wagon burnings about 1938.

Advertising Car Added To Baraboo Museum Train

On February 17, 1960 the No. 1 advertising car of the Ringling Bros. and Barnum & Bailey Circus arrived in Baraboo after a fast trip from Sarasota. The car will be displayed at the Museum along with the other four railroad cars acquired last November. The car will be used for a number of purposes. A large stateroom will be used to house the Moeller Brothers Circus collection.

Mrs. Alma Waite, a niece of Henry Moeller, donated the bill car to the Circus World Museum as a memorial to the Moeller Family.

The Ringling show also donated two sixty-five foot center poles to the Museum. These complete with rigging, were loaded in a most unorthodox manner and shipped with the car to Wisconsin. The photo illustrates how the center poles were loaded into the center hallway of the car. In addition to the poles the show presented the marquee from the 1955 show. The marquee will be used as the main entrance to the ring barn, the main building at the Museum. Other equipment donated included cookhouse equipment, harness, a number of types

of poles, some old wheels and an elephant howdah.

CHS Vice President Chappie Fox, Director of the Circus World Museum and Deane Addams, member of the Board of Directors, went to Sarasota on January 25th and arranged for loading. The car left the quarters on January 28th.

On February 9, 1960 in Milwaukee, Wisconsin, Merle Evans presented Museum representatives with one of his cornets and a complete uniform. He had used this horn for 28 years while directing great circus bands.



Photo by Mel Miller



Photo by C. P. Fox

Book Review

COME TO THE CIRCUS

By Charles Philip Fox

Illustrated, 30 Pages

The Reilly & Lee Co., Chicago, Illinois. \$2.50

Our Vice President, Chappie Fox, one of circusdom's most prolific writers, has produced something a little different this time.

For the beginning reader, of first and second grade level, Chappie has written a fine picture type book, somewhat along the lines of the "super golden books" for young people. Only the production of the book exceeds by far the run of the mill children's books.

It is the story of the two Fox children visiting the circus. Most of the photos were taken on the Ringling show a few years back when Peter and Barbara were younger. However, there are also some excellent photos taken on the Dailey, Beatty and Cristiani shows, as well as one of the Woodcock elephant act.

The cover is one of the most outstanding to appear on a circus book in many a year. A four color photo splash and shouts circus with nearly two dozen fine Ringling lithographs mounted on a wall with the two children sitting in the foreground.

Each parent will be proud to have his child read this most recent C. P. Fox effort.

Fred D. Pfening, Jr.

CHS INTERNATIONAL NOW ORGANIZED

On February 1, 1960 the CHS INTERNATIONAL was formally organized with headquarters in London, England. Director Edward A. A. Graves announced seven members composing the charter group.

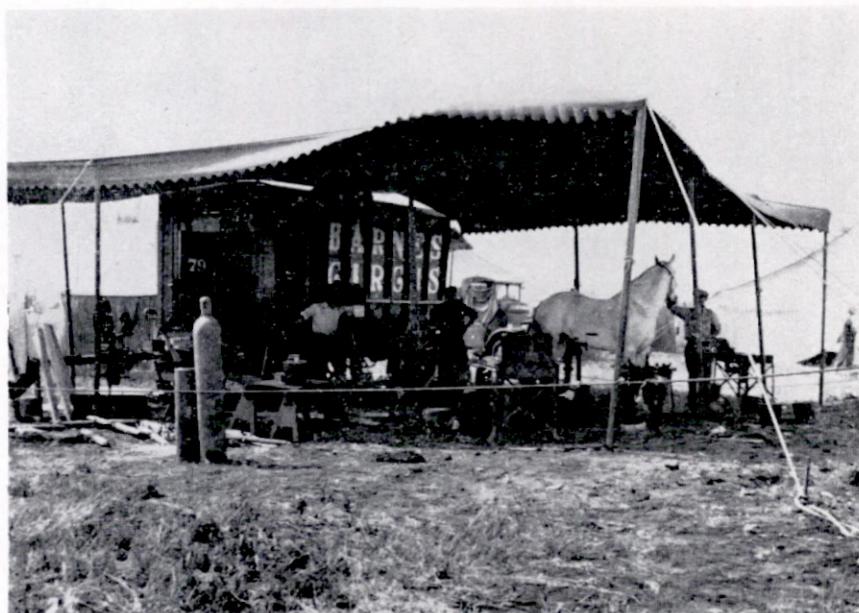
The initial members are Mr. Graves; Harold A. Whiteley, Essex; Jack Niblett, Staffs; C. E. K. Lane, Sussex; H. S. Hutchinson, Lancashire; Larry Turnbull, Berkshire; and John M. Knowles, Essex.

An extensive article concerning the formation of the new group appeared in the "Circus Special" issue of the WORLD'S FAIR magazine dated January 9, 1960.

Each of the new members have been assigned CHS membership numbers and the full addresses of most of these men appear in the new membership directory.

The CHS INTERNATIONAL page will begin appearing in the BANDWAGON soon. It is hoped that members on both sides of the Atlantic will exchange correspondence and perhaps trade circiana of mutual interest. Each of the new members received a copy of the Kelly-Miller issue of the BANDWAGON and will re-

Charlie Puck's Oldtime Snapshots



Al G. Barnes Blacksmith Shop—"Red" Forbes in charge—about 1930



Al G. Barnes Kitchen—about 1930

ceive each future issue. These have been forwarded to Mr. Graves who will re-mail them within England.

The February 13th issue of the WORLD'S FAIR contained another extensive article titled "Why the C.H.S." In this Mr. Graves explained the difference between the CFA of Great Britain, and the L'Union des Historiens de Cirque, two existing groups and the new CHS INTERNATIONAL. He explains how the new group will provide circus research for people outside the membership, such

as film and television producers, authors and others. It is expected that the new group will be entrusted with the care and future well being of the only authentic model of the Bostock and Wombwell Menagerie. All avenues of the program as above mentioned will assure a sound basis for the growth of the group.

The entire membership welcomes this group and trusts that it is the beginning of a great single organization of circus historians and collectors that will someday span the world.

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EDITORIAL

In this part of the country, we are still having Winter, although the calendar says Spring. Spring and Circus are synonymous to many of us, and we are anxiously looking forward to seeing our first 1960 circus under canvas in less than a month's time. Thus, will start circus history for 1960. We can record this with a camera, but mostly it will be recorded in our minds to be brought out at some future time when good friends get together for one of those long sessions "Of putting it up and taking it Down." Let's keep our eyes open for anything new or a return of the "good old days."

At the Editorial office here, we receive a great deal of correspondence which we try to handle in a decent interval. We have, in the past few months referred some of our writers to other members of the society, who perhaps can give definite answers to some of the questions. We hope in that way that mutual interests can be developed.

Carry your Roster with you when you are on the lot. You can always spot a true circus friend, by his dress, his "lot" shoes or boots, and the inevitable camera. He is usually in earnest conversation with some of the circus personnel. Make yourself known and your circle of circus lore will be enlarged.

We are striving to give you the best magazine possible. We have received excellent articles from some new writers, and hope that they will be as informative as the articles by some of our regulars. We are hoping to make each issue so worthwhile that you will want to refer to it in months to come, and enjoy it ten years from now as much as you did today.

AGNES W. KING, Editor

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S. L. CRONIN, CIRCUS MANAGER

S. L. Cronin, long time manager of the Al G. Barnes circus spent nearly half a century with the White Tops. He passed away at his home in Arcadia, California, November 16, 1958.

From his large collection of circusiana he left, it is learned he was with the Walter L. Main circus before he had the advertising banners on the Howes Great London Show in 1912. He was with all the shows controlled by Mugivan & Bowers. He sold banners for both the John Robinson and Hagenbeck & Wallace shows.

However, Mr. Cronin was best known to circus fans for his long connection with the Al G. Barnes Circus as manager.

FIVE ELECTED TO "CIRCUS HALL OF FAME"

The National Awards Committee of the Circus Hall of Fame, have elected 5 persons to the "Hall of Fame." Elections are made in 3 categories: Artist, Business and Maintenance. Not more than two are elected to each category annually—(1 19th Century person and 1 20th Century person).

Elected to the "Hall of Fame" were—

In the "Artist" category, for the 19th Century, Dan Rice, the clown; for the 20th Century, Fred Bradna, the ringmaster.

In the "Business" category, for the 19th Century, P. T. Barnum; and for the 20th Century, James A. Bailey.

In the "Maintenance" category, the committee elected only one person this year—that was W. C. Coup.

The 1959 National Award Committee, included the following members of the Circus Historical Society: Fred D. Pfening, Jr., Eric C. Wilson, L. M. White, H. L. DeGolyer, H. H. Conley, Dr. H. Chester Hoyt, John Yancey, Herman J. Linden, and H. B. Chipman.

THE CIRCUS PARADE

By James Whitcomb Riley

The circus! The circus! Throb of the drums,
And the blare of the horns as the bandwagon comes
And the clash and the clang of the cymbals that beat,
As the glittering pageant winds down the long street!
In the circus parade there is glory clear down
From the first spangled horse to the mule of the clown;
And the gleam and the glitter and clamor and glare
Of the days of enchantment are glimmering there.
For there are the banners of silvery fold
Caressing the winds with their fringes of gold,
And their high lifted standards with spear-tops aglow,
And the helmeted knights that go riding below.

Here's the chariot wrought of that marvelous shell
The sea gave to Neptune, first washing it well,
With its fabulous waters of gold till it gleams
Like the galleon rare of an Argonaut's dreams.
And the elephant, too, with his undulant stride
That rocks the high throne of a king in his pride.
That in jungles of India shook from his flanks
The tiger that leapt from the Jujubee banks,
Here's the long ever changing mysterious line
Of cage with hints of their glory divine,
From the little barred windows, cut high in the rear,
Where the close hidden animals' noses appear.

Here's the pyramid car, with the splendor and flash,
And the goddess above in a fluttering sash,
And a pen-wiper dress—oh, the rarest of sights
Is this Queen of the air in cerulean tights!
The far away clash of the cymbals, and then
The swoon of the tune ere it wakens again
And the capering tones of the gallant cornet
That go dancing away in a minuet.
The circus! The circus! The throb of the drums,
And the blare of the horns as the band wagon comes,
And the clash and the clang of the cymbals that beat
As the glittering pageant winds down the long street.

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1935

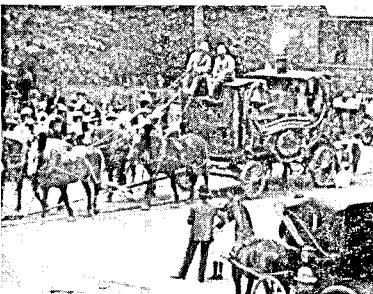
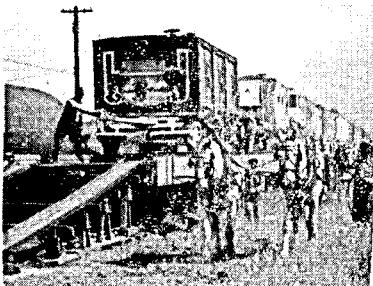
Titled baggage wagon and elephant.

1937

Elevated panorama of early morning lot activity and 2 classic photos of teams and wagons fighting mud.

1938

Great shot of loaded flat cars and another of stake gang in action. These H-W photos available at cost—courtesy the Decatur Herald Review for collectors and historians only.



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12 Views incl. 24 horse team on swan bandwagon, 24 pony team on tab, 16 camel team on "Egypt," snake den, mounted band, steam calliope, bull line-up and 4 fine pix of open dens.

RINGLING BROS. 1908

11 views incl. bell wagon, teams of camels, ponies and elephants pulling tableaus, calliope, cages, riders, elephant line-up, snake den, etc.

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